The APPRECIATION of MUSIC
BY MEANS OF THE
DUO-ART

By PERCY A. SCHOLES

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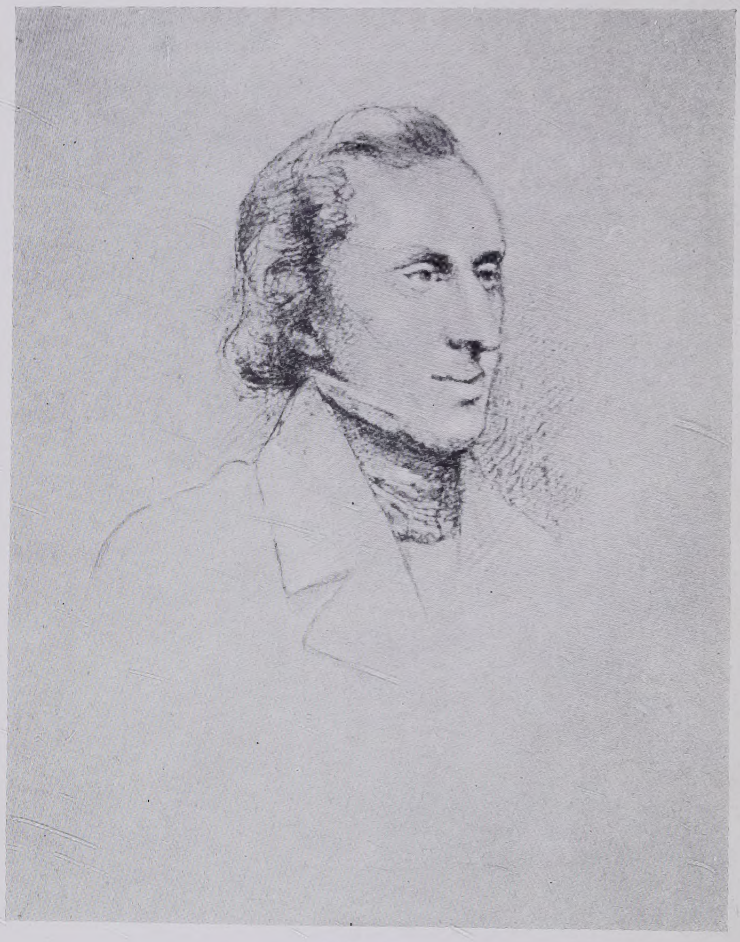

CHOPIN

(From a drawing by Rudolph Lehmann, 1847, in the Print Room of the British Museum)

The Appreciation of Music

BY MEANS OF THE

DUO-ART

A COURSE OF LECTURES

DELIVERED AT AEOLIAN HALL, LONDON

BY

PERCY A. SCHOLES

WITH A FOREWORD BY

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FORDHAM UNIVERSITY

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INTRODUCTION

Music Appreciation as such has had a varied and highly-colored career in America. Beginning two generations ago, with program notes, elaborately drawn up and religiously attached to the announcements of the Theodore Thomas Philharmonic Orchestra in New York and the New York Symphony Society under Dr. Leopold Damrosch, the activity lay quite dormant outside of the symphony hall until Thomas Whitney Surette and Daniel Gregory Mason sensed a demand in the early part of this decade by producing their first book on music analysis for the layman.

The advent of the Pianola, and the foresight of Mr. H. B. Tremaine and others connected with its progress, brought the energies of Dr. Surette of Boston, Dr. Stanley of Michigan, Edward Dickinson of Oberlin, Arthur Edward Johnstone of St. Louis and many other leading musical lights to searching ways and means for its service as a musical benefactor.

Later, the phonograph companies entered the field, providing excellent material for the subject and a popular means of disseminating the love of music in the schools and among the public. In this phase of development, Mrs. Frances Elliot Clarke of Milwaukee was the outstanding figure and contributed more in actual material, thought and enthusiasm than any other person living.

Meanwhile, Dr. Surette had aroused great interest in England with his approach to the subject and also had made a convert to this cause, a young man who had been working along similar lines. This young man, occupied chiefly in the field of newspaper criticism, expanded the scope of his efforts in such a way as to include an appeal to the mind of the unpracticed listener, and has given, through his series

of books published in the past ten years, the greatest impetus to music listening ever received among the English speaking peoples.

When the reproducing piano on Pianola principles arrived, which, in addition, reperformed the actual interpretation of the artist, he was quick to realize its advantages, and has become one of the most enthusiastic supporters of the Duo-Art as a means of bringing music's message to the great public of the world.

This book is an evidence of that enthusiasm. The text is made up of a stenographic report of lectures delivered in Aeolian Hall, London, in the Spring of this present year. The American edition of the book is the result of a natural demand created by the original British copyright.

I feel it a great privilege to have been permitted to introduce this musical missionary to the American music loving public. We are rich indeed who can gain entrance to the Treasury of Music through Mr. Percy Scholes.

FRANKLIN DUNHAM

NEW YORK,
Nov. 15, 1925.

CONTENTS

	PAGE
Introduction, by Franklin Dunham	v
Musical Appreciation in Schools: Why and How?	3
How Bach and Handel made their Music	29
How Haydn and Mozart made their Music	53
How Beethoven made his Music	81
Some of the Composers since Beethoven	105
Appendix	123

ILLUSTRATIONS

Chopin	*Frontispiece*
	OPP. PAGE
Bach	30
Handel	40
Haydn	56
Mozart	72
Beethoven	90
Schumann	109
Wagner	116

EXPLANATION OF TERMS

The word Duo-Art indicates the electric or foot-operated instrument, which, in addition to being a Pianola Piano, giving the player complete control, also, through the medium of special Duo-Art Rolls, reproduces the actual recorded interpretations of great pianists.

In addition, every Duo-Art instrument can, of course, be played by hand.

The instrument used in illustrating these Lectures was a Duo-Art Piano, and it was used in the three ways — by hand, by Pianola expression and by Duo-Art control.

As many people are somewhat confused about these terms it has been thought well to give this explanation.

The following Italian musical terms occur in the course of the book: —

Allargando	... Becoming slower or 'broader' in style.
Arpeggio	... A chord, spread harp-fashion.
Basso ostinato	... A ground bass (see below under *Passacaglia*).
Crescendo	... Becoming gradually louder.
Diminuendo	... Becoming gradually softer.
Passacaglia	... A certain type of piece, in three-beat time, constructed more or less upon a 'ground bass' (the same short bass, repeated throughout).
Rallentando	... Becoming gradually slower.
Tenuto	... Held (of a note or a chord).

Any other technical terms used are, it is thought, sufficiently explained where they occur in the text.

INTRODUCTORY LECTURE

MUSICAL APPRECIATION IN SCHOOLS

INTRODUCTORY LECTURE

TO

PRINCIPALS OF SCHOOLS AND THEIR MUSIC TEACHERS

ON

Musical Appreciation in Schools Why and How?

As all of you know, the population of the British Isles is 42,767,530. Of that 42,767,530 how many know Beethoven's Appassionata Sonata? In England and Wales there are 649 people to the square mile. How many people to the square mile in England and Wales know any one of Beethoven's Sonatas in any familiar way whatever? How many have even heard one? Perhaps the odd 49. Our census system is unfortunately incomplete. If it were properly directed, it would give us details as to the cultural interests of the people. The time will come when a wise government will add to our census forms questions such as these: —

'Do you know the Appassionata Sonata?'

'Do you like it?'

'Do you prefer jazz?'

and so forth. But that time has not yet come. Looking round us amongst our friends and acquaintances, we all of us know that a large proportion prefer jazz to the Appassionata, and a certain number have never even heard the name of the latter.

RADIO, PHONOGRAPH, AND DUO-ART.

Some people object to mechanism. What does it matter how we get our music, provided we do get it? Through the

Radio we may hear the Appassionata Sonata. We hear it, but it is a mere puff of air. It is soon gone. If we have not heard it before, we have not altogether taken in what Beethoven was saying to us. We may not have another chance for some weeks or months, when we have forgotten our first experience. It is not for me to decry the Radio. I might get into serious trouble with some of my Radio friends if I were reported in the papers as having done that. In one respect, however, the phonograph is better. With a phonograph you may hear that Sonata over and over again until you are tired of it (which won't happen), or until the record wears out (which may). Yet the phonograph has this objection so far as the great masterpieces of music are concerned: it does not reproduce pianoforte tone. Many things it can do very well. A String Quartet it can reproduce admirably, but to the piano it is not faithful.

The Duo-Art has this advantage over the Radio, that you can, as with the phonograph, repeat a piece at will until you come to know it thoroughly, until, perhaps, it becomes one of your favourite pieces and one of your life's possessions. And the Duo-Art has this advantage over both the radio and the phonograph: you can not only repeat the piece at will, but you can hear it in true pianoforte tone. Moreover, there are two varieties combined in the Duo-Art Piano, one of which allows you to produce your own interpretation of that masterpiece, the other of which gives you some great pianist's interpretation.

The Three Music-Makers.

To make a piece of music three men are necessary. The Composer: he produces black marks on white paper, but it is not yet music. The Performer: he turns it into tone. But unless there is someone to listen to it, it is — save so far as the performer's own ears are concerned — not yet music. *The Listener is necessary also.*

The composer is inspired. The common idea, an idea

current amongst thousands of people, is that inspiration is all-sufficient. The composer rises from breakfast in a fine frenzy of inspiration and sits down to his work, and a sort of electric fluid which has been generated in his brain flows down his arm, out of his fingers, along his pen, and expresses itself in those black marks on white paper — a great masterpiece is born!

Well, there *is* inspiration, but there is also hard work. Read the story of Beethoven's so painfully produced compositions. Read the story of Brahms' compositions and the pains he took over them, and you will realise that inspiration, though, as you know, the first essential, is only the beginning of the process of composition. The composer *works*. He works very hard. Sometimes he works over a long period to produce for you even a short piece.

The composer having been inspired and having worked, the performer comes along. He is interested in the composition, and *he* works. He considers that composition in all its bearings from a technical point of view. He tries to pierce into the composer's mind, and to see why every detail is there and how the details fit together. He sees the composer rising to some great climax, sinking again, and rising to another climax. He tries to grasp what is the general scheme — emotional scheme, æsthetic scheme — of the piece, and to reproduce it. The Composer has worked. The Performer has worked. Now all is ready. The Audience comes along, and (so far as many members are concerned) the Audience — *simply sits there!*

Now the co-operation of these three is needed. The Composer has worked, the Performer has worked, and the Audience must work. Great music is not something which we can enjoy simply by 'sitting there'. We require, in order that a great piece of music may be produced, the Composer, the Performer (or his reproduction on the Duo-Art Piano) and YOU. All three of you must do your part, and if there is a failure in any one of the three, the piece, to some extent or wholly, falls to the ground.

Of course, there are all sorts of analogies. Mrs. Beeton[1] invents a pudding: she is a composer. She works at her invention; possibly she experiments. How Mrs. Beeton accomplishes her task, the mental and physical processes in which she is engaged in her beneficent work for the world, with those I am unacquainted, but I imagine that there is an element of serious work. The cook, too, works — carefully. You eat the pudding, and you have no work. But, fond as I am of puddings, I will not have Symphonies put on the pudding level. The Symphony is not comparable with the pudding. The Symphony is comparable with the cathedral, with the great plays of Shakespeare. To enjoy the pudding — no work. To enjoy the cathedral — a good deal of work. Oh, you can get a sort of thrill when you enter Canterbury Cathedral, even if you know nothing about architecture; but if you are to get all the æsthetic pleasure which a cathedral can give an intelligent being, you must know something about architecture. A little knowledge of architecture is worth all the lectures of the sixpenny vergers.

The Capturing of the Child's Attention.

We want the young people under our charge — I associate myself with you just for the moment — we want them when they leave school to feel that they have life's pleasures opened to them, including the pleasure of Literature, including the pleasure of Painting and Sculpture, including the pleasure of Music. What are we to do to give them those pleasures? The first thing is to capture their attention. Until you get the attention you can do nothing. When you get the attention, you can do everything.

A while ago I was in the Union at Cambridge. It just occurs to me, as I say the words, that that is rather ambiguous. There are two Unions at Cambridge! In this Union, the one in which I was on that particular occasion,

[1] The author of the standard Cook Book, the Marion Harland of Britain.

I was struck with the diligence of a number of undergraduates collected there in the dictionary corner. It seemed a splendid thing that, on a day as beautiful as this, a number of undergraduates should be eagerly studying the English dictionary. I noticed that some of them had the day's newspaper before them, and I imagined that they had found something there that they did not fully understand, and had rushed off to the Union, had struggled and scrimmaged to seize upon the best dictionaries, and were diligently trying to understand what they found in the leaders or other valuable articles in the newspapers. It seemed to me a very splendid thing. I have noticed that this dictionary habit is at the present moment extremely widespread. Dr. Johnson, were he alive to-day, would rejoice. He did not sell his dictionary upon the royalty system, but nevertheless I believe the system was such as would have enabled him to profit in some way, and, quite apart from the financial gains that would have accrued, it would have delighted him to have known that the undergraduates of Cambridge (and I have no doubt also of his own University of Oxford) were hastening morning by morning to the study of his great work.

So far as the dictionary is concerned, then, the attention of the public appears to have been captured. A capital thing! As soon as you get the attention, you can do anything whatever. The very driest work of literature in existence, the work which, at a glance, is most repulsive to all of us, is a dictionary; and yet thousands of young people, and old people too, all over the country, are spending hours in the study of the English dictionary. There is a fine example of the spirit that can be aroused if you can once get the attention.[2]

[2] In view of the fact that some diligent researcher centuries hence may by some chance come across a copy of these lectures in the British Museum and be tempted to write an article upon the strange enthusiasm for dictionaries of the young folk of the early twentieth century, I ought just to mention the term 'Cross Word,' which he will doubtless find in the *Encyclopædia Britannica* of his day.

The Two Ways of Arousing Interest.

There are two ways of capturing the attention of young people for music. There is one way which is often used, and sometimes perhaps abused, and that is the way of personal interest in the composer. There are quite a lot of people who do not realise, or have not realised until lately, that composers are living human beings, that if you cut them, they bleed, if you say a harsh word, they feel it, if you make a joke, they smile. To many people composers have been merely names upon the front of a piece of music or upon a programme. If you can arouse a personal interest in the composer, you probably capture attention. So sometimes one tells stories — of Bach's boyhood, of his struggle to get the facilities that he wanted for the study of music, of his later struggles, with two wives and twenty children and one rector! Even those details may be valuable; the boy or the girl realises that Bach was not merely a musician, but a man. You may talk about Beethoven, about his drunken father, his difficulties about law-suits, and the troubles he had with his ungrateful nephew, whom he loved; the joy that came into his life, too, and his promised visit to this country of England, that never came off. You may talk about Wagner, who seventy years ago next Thursday landed on these shores, tell your pupils how our Philharmonic Society insisted that he should put away his soft felt hat and buy a silk hat, and how he was taken to a West-end shop and bought it, how they insisted that he should conduct in white gloves, though later on a compromise was made and he agreed to go on the platform wearing white gloves, if, when he actually began conducting, he might take them off.

The Technique of Listening.

But that does not take you very far. Having got their attention, the next process is, I think, to make them acquainted a little with the structure of music, because music is an exceedingly structural art. What is the technique of

Listening? First of all, what is the technique of Composition? I imagine that Composition's technique is nine-tenths of it: having been inspired with the themes, you have to find out how to put them together, how to use those themes; you have to consider the details of your melodies and how the melodies should be built up, the details of your harmony, and how the melodies should be clothed with chords. You have to consider the details of your form, how these melodies shall alternate and contrast with one another, how the climaxes shall be made to fall at the most effective places.

The technique of Performance involves very much the same processes. The Performer has to grasp what the composer has done in order that he may perform the piece in the way in which the composer would desire.

The technique of Listening involves the recognition of the structural qualities of the composition, and the recognition of what the performer is doing to make those structural qualities 'tell'; a conscious or subconscious observance of the details of the composition; a conscious or subconscious recognition of the position of those details in relation to one another and in relation to the whole. That is, I think, the main part of the technique of Listening.

Composing can be taught to a point, or its technique can, at all events. Performing can be taught to a point; the technique of performing at all events can be taught, and is taught, daily. I think it follows pretty logically that the technique of Listening can be taught. I do not know that you can make a perfect listener by any amount of teaching; unless there is something there to begin with possibly your efforts are wasted. If the Earl of Birkenhead were here this morning (who recently expressed something like pride in his inability to tell one tune from another) and I made the attempt on him, I might or might not succeed.

Ears and No Ears.

Largely, intelligent listening is a matter of observation and understanding of details. It is amazing the amount of

detail that passes by without our observation. It is my duty to hear music every day of my life. I am paid to hear it. I not only go into concerts free, but I receive a reward at the month's end for having attended them. So, being paid to hear music, I do hear it, and I hear a great deal, and yet I find I miss things. Sometimes I take the score with me. As I listen with the score before me, I say, 'There is a bit that I should have missed if I had not had the sense to bring this score. There is something that would have escaped my notice.' When I hear a piece for a third or fourth time, I hear a great deal more in it than I did when I heard it the first time.

It is so with all of us. I remember the first time I heard Brahms' Fourth Symphony; it was at a choral concert, and I was singing in the chorus. Richter conducted the Orchestra, and a man next to me, twice my age, who had been attending concerts all his life, when the Symphony ended, said, 'Well, I could not make anything at all of that last movement. It simply seemed to wander.' I had had the sense to look at the score beforehand, and I said to him, of course in a very superior tone of voice, 'The structure of that last movement is pretty simple, and *I* enjoyed it. It is nothing but *a little theme with thirty-two variations!*'

The other day I read something that Sir Henry Hadow had said, and I was amazed at first. But I was not amazed, when I thought about it; it seems that the first time he heard Brahms' Fourth Symphony even he had the same difficulty as my friend just mentioned, and could make very little of the last movement. In Grove's 'Dictionary of Music' that movement is spoken of in this way: —

> 'In the Fourth Symphony the master made his boldest experiment in the matter of form, by reviving for the finale the passacaglia structure of old time, and applying it to modern ideas. Whether a form requiring such keen attention on the part of the hearer is the ideal form for the end of a long symphony may be doubted; it is very

far from easy to thread the mazes of the *basso ostinato* through all the varieties of working-out to which it is subjected, and even students who are fairly familiar with the movement find themselves in danger of losing the theme, and thus becoming for a time unable to grasp the purport of the movement. When this is admitted, however, it has to be added that only two other symphonies, Mozart's " Jupiter " Symphony, and the Ninth of Beethoven, have last movements of such monumental grandeur. This movement is Brahms' last word for the orchestra alone, and a wonderful culmination of his work in this line.'

You see how even skilled listeners to music may, if they do not know a little about the structure of a piece, miss the beauty, the structural and the emotional beauty of a piece, and remain in mere bewilderment. And as Brahms' last movement of his Fourth Symphony was to Sir Henry Hadow years ago, so may be some piece by Mozart to the young people under your charge. The principle is the same.

We have to realise that any piece of music is made out of a marvellously small amount of material — one or two little themes. Think of the first movement of Beethoven's Fifth Symphony; the subject matter consists of a very small number of bars, six, to be exact, and yet out of that the whole movement is constructed. Once you grasp those themes and get them down into your subconsciousness, then, as they come round, you recognise them. You realise what Beethoven is saying; you are no longer bewildered. So I think that a certain amount of structural teaching, wisely given, may be of the greatest value in this modern-day effort for the training of listeners.

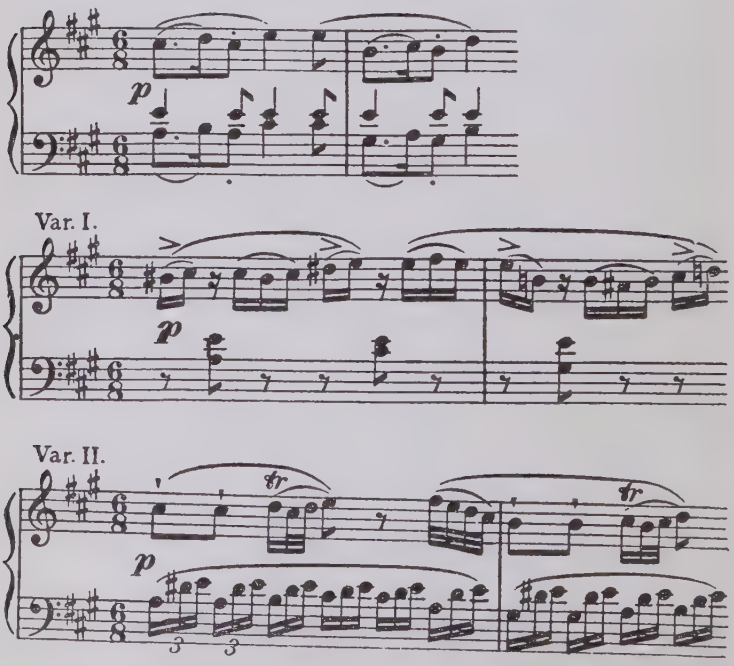
The 'Variation' Form.

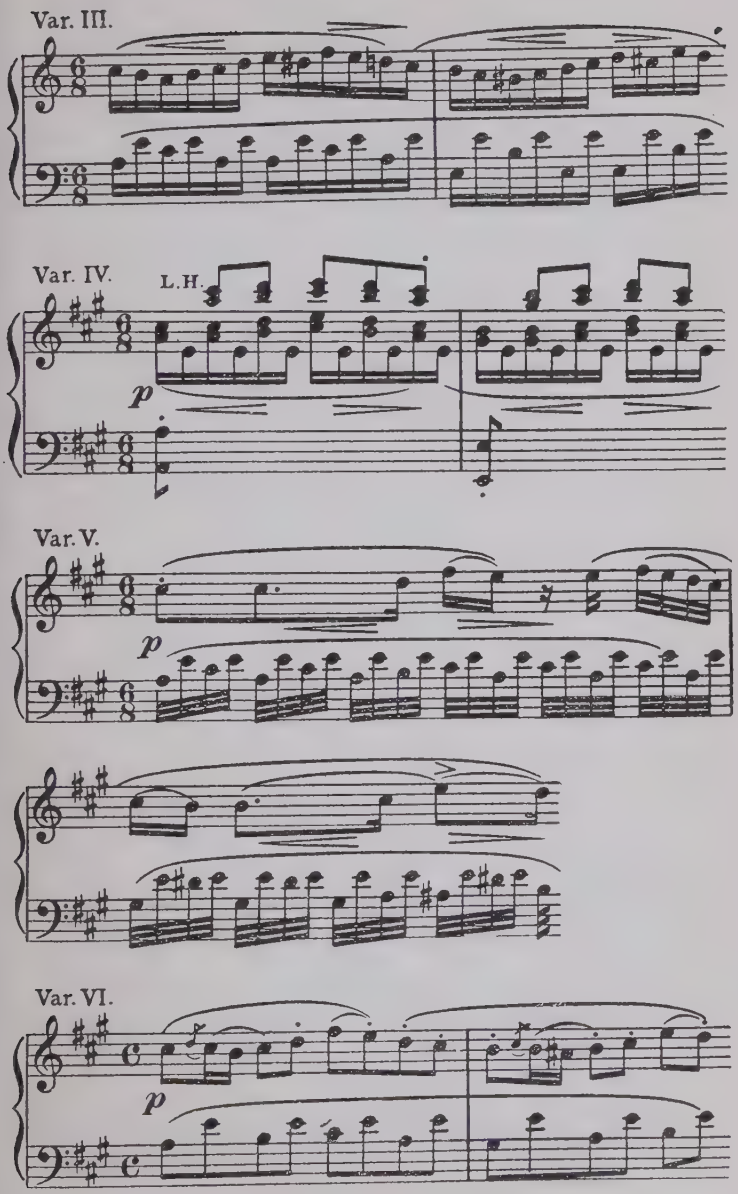
There are three main ways in which a composer may use this small amount of material. There is the Variation way. Brahms used it in that movement, but he used it in a very

advanced form. In its simplest form, the form in which our sixteenth century British composers brought it into existence and so enriched the world, it is a mere tune, repeated with some embellishments, until at length the composer brings the music to an effective conclusion. But each variation must be something more than a mere variation of notes; each ought to enshrine some fresh musical idea and some definite mood. So it is in a good set of variations.

In talking to young people about musical structure, I think we may very well begin with such a piece as the Air and Variations from the Sonata in A by Mozart, because it exemplifies the simplest method of using a small amount of material to make a big piece.

(*Mozart Movement, played by Wanda Landowska through her Duo-Art Recording.*)




Var. III.
Var. IV.
L.H.
p
Var. V.
p
Var. VI.
p

After that playing I need not labour the next point, that no amount of teaching is any good whatever unless you give beautiful performances of the pieces you are talking about. Pieces played with perfect nuance and phrasing, as that was, to a large extent tell their own tale, and if they do not, with your preliminary instruction they can then tell it; but you must have good music, well rendered, or you will do no good and may possibly do harm.

I will pass on quickly and treat you somewhat as I am going to treat the large class of children that I shall have here a fortnight hence and on the succeeding Saturdays, only as you are larger children than those, I am going to put two lectures into one.

In both the Fugue and the Sonata movement you have exactly the same principle differently applied — a small amount of material used in varied ways. In the Fugue you have a piece of music constructed (in the case of our example this morning) strictly in three lines, as though three voices were singing it and all three voices concerned with the same subject matter. This Fugue, although it sounds one of the most spontaneous, is one of the most laboured in its construction. There is not a note there which does not tell both of a genius for construction and a willingness to take pains in construction.

The Fugue Form.

Any Fugue is largely constructed out of a little tune which we call a Subject. Instead of that being a complete tune, melody and harmony all complete, as it was in the Mozart Air with Variations, it is just a little wisp of tune with no harmony whatever —

(Fugue 'Subject,' played by Harold Samuel through his Duo-Art Recording.)

We will pass on to the first section of the Fugue, in which you will try as hard as you can to recognise that tune when it appears.

(Fugue Exposition, played by Harold Samuel through his Duo-Art Recording.)

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C

In listening to that, the early part of the Fugue, we were only listening for the Subject each time it came, and neglecting the other two parts. Now listen again, in more detail. After the Subject has been first heard, then it is heard again in another place, and this time another tune is heard above it.

(*Fugue 'Subject' and 'Counter-Subject,' played by Harold Samuel through his Duo-Art Recording.*)

This time I want you to listen especially to the lower tune, the main Subject, which I will call the 'rippling tune,' but above it is another tune, which I call the 'hammering tune.'

(*The above Illustration repeated.*)

But in this particular Fugue there are three tunes, and you will now hear them all together. The third I call the 'fluttering tune.'

(*Fugue 'Subject' and two 'Counter-Subjects,' played by Harold Samuel through his Duo-Art Recording.*)

That time we had, as you noticed, our first main tune underneath, our second in the middle, and our third at the top, *i.e.*, we had the 'rippling tune' beneath, the 'hammering tune' in the middle, and the 'fluttering tune' at the top. Bach immediately reverses that. He now gives us the first tune, the 'rippling tune,' at the top; the second tune, the 'hammering tune,' at the bottom; and the 'fluttering tune,' the third one, in the middle. You have the same three as you have just heard, but turned another way round.

(*Fugue 'Subject' and two 'Counter-Subjects,' played by Harold Samuel through his Duo-Art Recording.*)

And so we go on!

Now you have made acquaintance with those three tunes. Note next how Bach goes on to a stretch of intervening matter, developed out of fragments of this material, which we call an ' Episode.' Then he gives you the three tunes again in another key. Then comes another Episode and leads to still another key; and so he goes on until he brings the thing to a conclusion. Out of six bars of simple material, he has made this fairly long and very beautiful Fugue.

You may now forget all that I have been saying. You have that material so well in your mind, that it can take care of itself, and you can listen to the Fugue as a whole, as a fine and apparently spontaneous piece of music.

(*Bach's Fugue No.* 21, *from the* '48,' *played by Harold Samuel through his Duo-Art Recording.*)

What a variety you can get in the construction of a Fugue and in the subject matter of a Fugue! You can have gentle Fugues, strong Fugues, happy Fugues, sad Fugues, almost tragic Fugues. It would be a splendid thing, if one had time, to give three or four Fugues, widely contrasted, in order to show how that form lends itself to a great variety of emotional expression. With the Duo-Art one could easily illustrate that point.

The Sonata Form.

In what we call a ' Sonata Form ' movement, such as you often find as the first movement of a Sonata or Symphony, you have another way of using a small amount of material

to make a long and fine piece. You have here two or more tunes, in themselves complete, or almost complete entities. First you have one of them. Then you have something else leading to the other. You have the subject matter presented, each one of those tunes representing a definite emotion, and you have those emotions brought into contrast. The tunes are complementary to one another. Out of that material the composer is going to make his great work. Then he develops and possibly even combines them, and at the end he gives you the subjects again, this time probably all brought into the same key. He then adds something to conclude the thing and bring it to a fine ending. That is all!

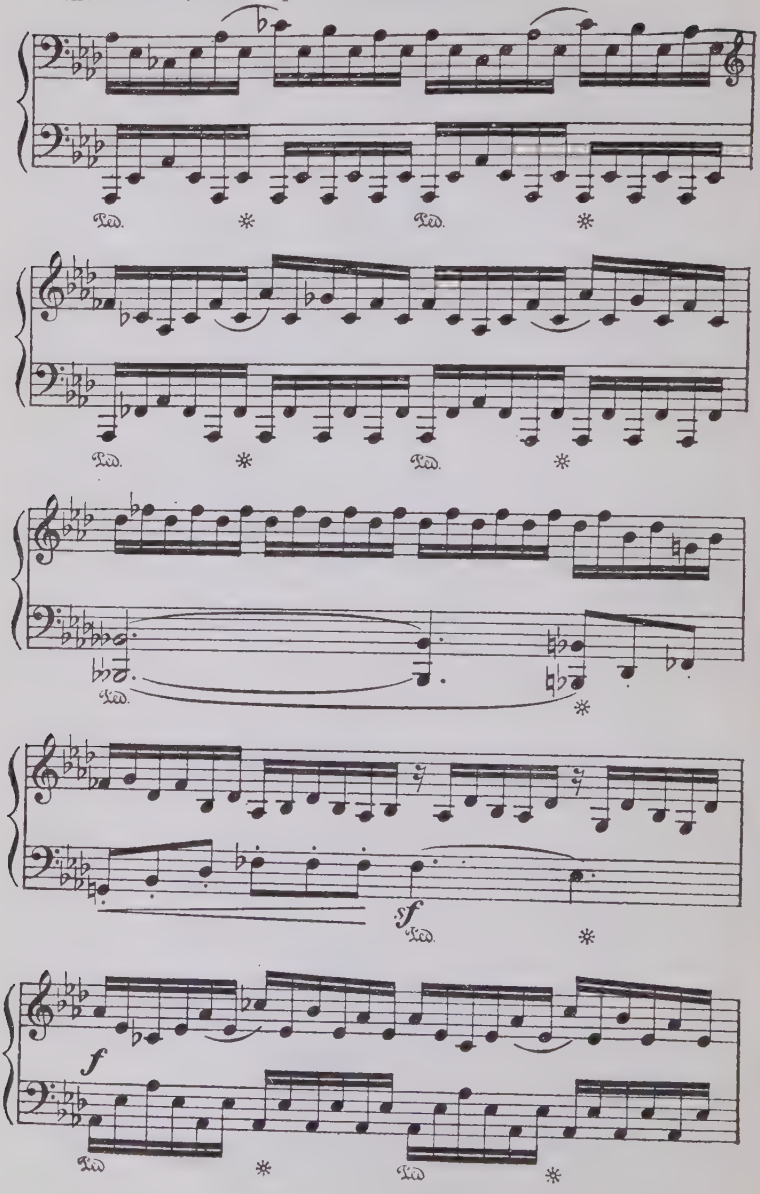
Let us now hear the main tunes of a Beethoven movement.

(Subjects of First Movement of 'Appassionata Sonata', as played by Harold Bauer through his Duo-Art Recording.)

First Tune

tr
(pp)
poco rit.
pp
a tempo
f
l.h.
sf
p
r.h.
l.h.
Second Tune

Third Tune (or second part of Second Tune)



Here is a passage in which the composer makes something out of his first tune, gives it a somewhat different colour, somewhat different emotional meaning, extends it, and treats it, in one way and another, so as to make it of even greater interest and force than it was before.

(*A passage from the 'Development', reproduced in the same way.*)

I have a number of other extracts available in this Analytical Roll, but I am going to pass on to the movement as a whole. It is not necessary that this morning I should give you all these extracts, over which I shall occupy a longer period when talking to the children. Now we will have the whole great first movement of the Appassionata Sonata, in

which those tunes are heard separately, then developed, then repeated, and then rounded off by a long and important and highly emotional passage, so making one of the grandest and most dramatic movements in the whole of the literature of the pianoforte.

(The First Movement of Beethoven's 'Appassionata Sonata', as played by Harold Bauer through his Duo-Art Recording.)

I think you will feel, as I do, that that comes very near to Bauer. If you want something a shade nearer still, you can pay Bauer £10,000 a year to come and live in your house. If you cannot afford that the thing is to have this new Duo-Art Roll. It is a very, very near thing to Bauer himself. So close indeed does Duo-Art reproduction come to the 'real thing,' that many people here the other day, listening to Cortot, said they could not tell when Cortot was playing and when the Duo-Art was playing Cortot's roll. It is a fine thing that in these days we have the great players willing to be domesticated if we care to provide them with the facilities.

Your own experience as teachers will suggest all sorts of extensions of the method I have outlined of interesting young people in music and enabling them to hear it intelligently. I have only been able to give you a rough sketch of my ideas on the subject, but I am sure you are capable of filling it up for yourselves.

HOW BACH AND HANDEL MADE THEIR MUSIC

LECTURE I

To Young People

How Bach and Handel made their Music

Well, young ladies and gentlemen, those of you who are assembled in the hall and those of you who, I hope, are hearing me in your own homes,* I am very glad to have the opportunity of talking to you about Bach and Handel. What cheers me especially is to see before me not merely an audience of girls — I love to speak to an audience of girls, but the girls always did follow music — but also an audience largely of boys or young men, heroes of the top of the School and of the football field. That indicates the change which is taking place to-day in the appreciation of music in this country. A few years ago music was something for the girls, and, in every town, for a small body of men and women, musical enthusiasts. Nowadays with the phonograph, the Duo-Art and the radio, music is becoming something for everybody, and everybody is learning to enjoy it, and we are at last coming to understand that it is just as well worth a man's while to study music as it is to study literature or any form of art.

I am going to talk to you about Bach and Handel and their music, and the first thing is to address myself to my younger members of the audience, and just to get into their heads a few facts which they may not know or may have forgotten.

* These Lectures were broadcast.

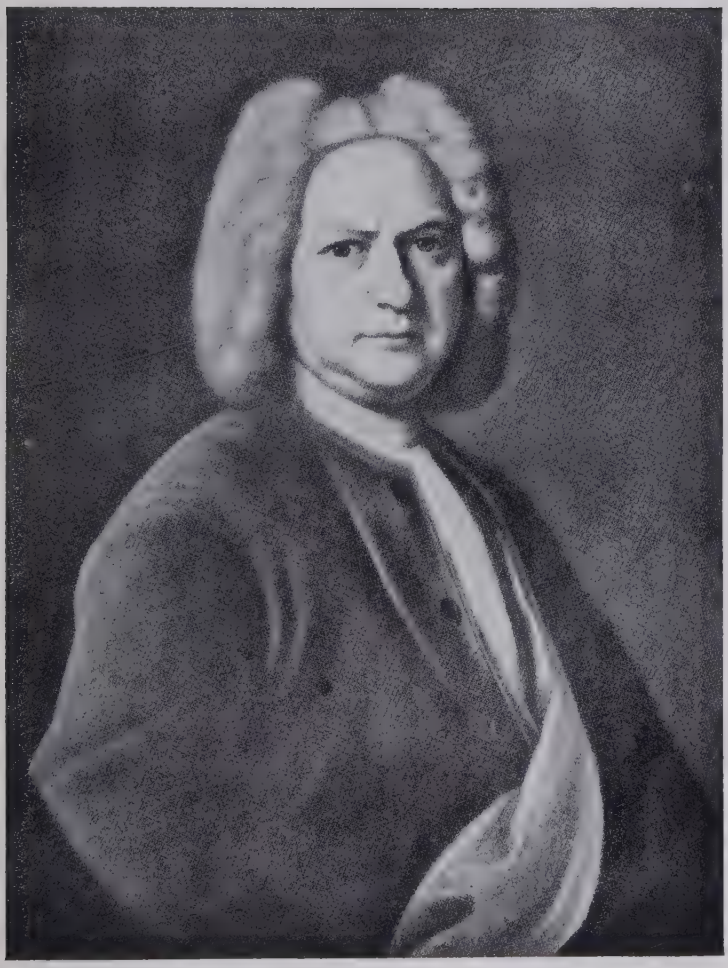
The Time of Bach and Handel.

First of all, when were these two composers born? Handel was born just 240 years and 3 weeks ago the day after to-morrow. Bach was born just 240 years ago next Saturday. Now you know the dates, don't you, because you have all done a little mental arithmetic and subtracted 240 from 1925, and have arrived at the figure 1685. Quite right. The birthdates are: Handel, 23rd February, 1685, and Bach, 21st March, 1685.

You can easily remember the period in which Bach and Handel were born if you remember what was going on in our country in the year 1685. There were Monmouth's rising, the Battle of Sedgemoor, and the Bloody Assizes down in the West. That fixes Bach and Handel forever in your mind, doesn't it, and you cannot forget any more to what period of history their names are to be attached.

Handel the Londoner.

They were born pretty close to one another, within 150 miles of one another, but they never met. They were the two greatest composers of their day, and they knew about one another's work. Handel tried several times to meet Bach, but he never succeeded. Bach stayed in Germany all his life, and pretty much in his own district of Germany. Handel travelled a great deal about Europe, and early in his life settled in London and lived just round the corner. When those of you who are in this hall leave it, as you emerge from the front door of this building, turn to the left, take about fifty paces to the front, left turn again, about ten paces more, and you will see the house, No. 25 Brook Street, the second street on the left as you leave this building. There Handel lived for the latter part of his life and there he died. He was for a great part of his life a good Londoner like us.



BACH

(At about the age of 35. Portrait by Ihle in the Bach Museum at Eisenach)

The Bach and Handel Families.

There is a great contrast in the lives of these two men. Bach came of a musical family. There were four generations of musical Bachs before this one, and there were two generations of musical Bachs after him. The last musical Bach we know anything about was a music teacher in London and died about eighty years ago. The Bachs, then, were an intensely musical family. The Handels were not. Handel's father was not a professional musician, or even an amateur musician; he was a doctor. He did not like music. All of you have seen a very popular picture of a little boy in his nightshirt — there were no pajamas in those days — sitting in a cold garret, playing an instrument something like a very small piano. It is one of those harpsichords, or spinets, which you can still occasionally see to-day, but generally in museums. He is discovered there by his parents. That picture reminds us that Handel had to practise music under difficulties. There was little love of music around him in his early years, at any rate amongst those at home; and here again is a great contrast.

Bach's Career.

Bach was left an orphan when he was about ten. Then he was brought up by his brother, who was a professional musician like all the Bachs. Strangely enough, his brother did not encourage him; perhaps he was jealous. He would not let him have the music that he wanted to practise, the music that he wanted to study. So the little boy used to get up in the night, when his brother was asleep — on a moonlight night, at any rate — go downstairs, get out his brother's music books and quietly study and copy the music. This went on until at last his brother found him out and stopped him.

However, Bach worked away as well as he could, despite all difficulties, and when he was still a youth he became a fiddler in the orchestra of a prince — for all kings, princes,

dukes, counts, and other great people in those days had their private orchestras and their bands of singers. After that he became the organist at a church. Then he became what we call a Kapellmeister (which means the general conductor of the music) to a certain prince. This prince did not approve of music in church, though he was very fond of music in his own home, so Bach, for a time, played the organ no longer, but superintended the chamber music and orchestral music of this rich and noble man.

Then he had a great opportunity. He was called to Leipsic to become Director of the music there in what is called the Thomas Church and the Thomas School. He had to direct the music in three churches, to play their organs, and to compose sacred cantatas for the church performances. He trained the choirs, and he had to teach little schoolboys Latin. He had a very busy life. As I have told you, right through his life he remained in North Germany.

Handel's Career.

Handel, on the other hand, when his father had relented and allowed him to learn music, became, after a time, a fiddler in a theatre orchestra. Then he was sent to Italy, which was the great place where operatic music was cultivated in those days, and there he wrote operas. He played the harpsichord and the organ, and was acknowledged everywhere as a most wonderfully promising young genius. Then, fortunately for us, he came to England, and though he paid one or two visits to his native land, he settled here and became an Englishman. His name had been 'Händel.' He found that English people pronounced it 'Handel,' so he thought he might as well accept that pronunciation and spelling. He therefore dropped the two dots, and became naturalised by an Act of Parliament; so now, if we like, we can claim him as a great British composer!

Handel had a very different life from Bach. Here was Bach living and working in his own district all his life,

recognised by the people in his locality, and known by name and by repute to people in distant places and even in other countries, but still not much in touch with the great world. There, on the other hand, was Handel, visiting Italy and being received there as a great harpsichordist, a great composer, a great opera writer, coming to this country, consorting with the nobility, patronised by the king — a very different life. Handel was a man of the world; Bach was a man of North Germany. Handel wrote a great many operas, stage plays with music for performance in the theatre; Bach wrote no operas. Handel wrote music for the fashionable people of London; Bach wrote music largely for the home circle and for the church. Handel became very rich, then became bankrupt, then became rich again; Bach in all his life never had more than enough to live on, though he had always that. Another contrast: Handel never married; Bach married twice and had twenty children.

Now I have told you something about the lives of these two young people who became famous, and, of course, in talking to an audience of young or youngish people there must somewhere be introduced a moral, and I am going to introduce it here instead of leaving it to the end. Then you can forget all about it and go away with a good taste in your mouth. Both Bach and Handel had to make a fight in their home circle, but when they were allowed to study music in the way they wanted they both worked exceedingly hard. It really seems as though they never wasted a moment. They studied other men's music to see how that was composed. They tried to compose music like it, music a little different from it, music better than it. They were great strivers in their boyhood, and they were great strivers all their life, and their success and their gifts to us, I suppose, are due to, perhaps, thirty per cent. genius and seventy per cent. genuine hard work. That completes the moral. We need say no more about it!

A Recapitulation.

Now I have been muddling some of you younger hearers sitting at home, because I have been giving you a little bit of Handel and a little bit of Bach, then a little bit of Handel again and then another bit of Bach. Just let us clear it up.

Imagine the orphan Bach, studying in the moonlight. Imagine him — this is an anecdote I forgot to tell you, there are lots of anecdotes about Bach's study of music — trudging miles and miles away in his holidays to hear a famous organist so that he could learn something from him, wearied and hungry on his way home sitting on a bench outside a small country hotel and wondering what he shall do next; then the window is opened and two herring heads are thrown out, and he, taking them up (so hungry is he) finds in each a piece of money. We do not know who the giver was, but we can thank him.

Then imagine him working diligently as an organist and composer, and at last settling in Leipsic, playing three organs, training the choirs, and teaching those troublesome schoolboys music and Latin: a quiet but busy life!

Now Handel, practising in his garret. When he is allowed to learn music, writing one anthem per week for his master as his weekly exercise, playing in a theatre, travelling in Italy, fêted everywhere as a clever young musician, settling in England, associating with the nobility, and dying a half-minute's walk from this hall in which we are now sitting.

Some of you knew what I have just told you, but you may have been glad to have been reminded of it. Others of you did not know, and perhaps you may feel encouraged to get out of your library or receive as your next birthday or Christmas present some Life of Bach and Handel, and so learn to know better those two men — as men and as musicians. It is always interesting to know something about the life of a great composer. It places that composer in our minds as a human being, and not as a mere name upon the cover of a piece of music.

How Composers Work.

I am going to turn from the lives of Bach and Handel to their music, and I am going to talk for a moment about how composers work. How *do* composers work? Some people imagine that a composer gets up in the morning and has a great 'inspiration,' hurries over his breakfast, sits down at his table and begins to write a great symphony or sonata or string quartet, or sits down at the piano and plays away and then writes it all out.

Music is not made as easily as that. Of course, there is something which we can call 'inspiration,' and a composition that has no 'inspiration' in it is not worth hearing. The composer does get his 'inspiration,' but when he has got it he has got to work it out.

Suppose you have to write an essay. The subject is given you. You have a good idea how to treat that subject, and that is your 'inspiration.' Then you have to think out what is the best way of planning your essay, what you shall say, how you shall arrange your essay. Then you sit down to write your essay, and you try to discover the best way of introducing into it the thoughts which you have decided on. Sometimes you strike something out: you have thought of a better sentence or word, you toil at the task; then you write it all out afresh, and there is your splendid essay, which is going to win you 100 per cent. of marks. But if you just sit down and dash something off, your essay will not be very good. There has got to be toil and thought on the part of the essayist and also of the composer.

When I was young I was taught drawing. You are taught drawing nowadays, but very much better than I was. Of course, as you are constantly hearing us grown-up people say, your lot is in every way happier than ours, and that is one of the ways in which it is happier. I was given a free-hand exercise that meant nothing at all, and was told to copy it, which I never could do at all successfully. But nowadays some drawing masters give you a little bit of a design, just

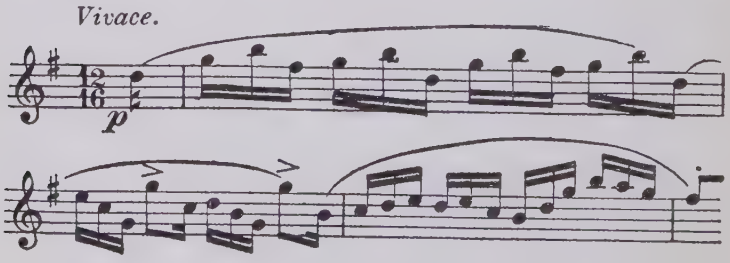
a curve or two or perhaps a conventional flower or a leaf, and say, 'Make something out of that,' and you take that little leaf or curve or whatever it is and begin to plan how you shall use it. You repeat it in various positions and ways and out of that little *motif* you make a beautiful design.

A composer's work is something like that. Of course, a composer is 'expressing himself.' If a man writes a poem or a symphony, he is expressing something he has felt; otherwise there is very little in the music. He may be tragic, he may be pathetic, he may even be comic, but there must be design, otherwise those emotions will never be expressed, will never be conveyed to the public which is going to listen to the piece of music.

A Gigue by Bach.

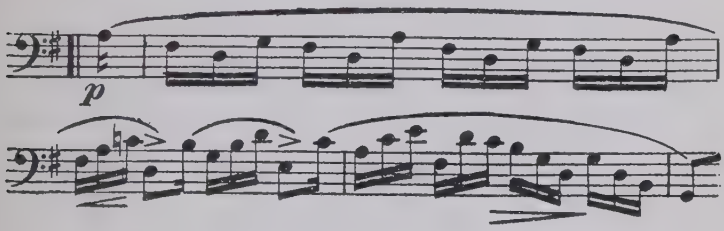
Let us begin our musical programme with a piece of Bach. There are people still so out of date that they imagine that his music is austere, even dry. This is a happy dance piece of Bach's. It is the Gigue, or Jig, from his 'French Suite' in G. It is typical of Bach's music in several ways. This is the music of line, of three combined lines. I spoke to you just now about a piece of music being made out of a *motif*. The whole of this piece of music is made out of this little tune. —

(*Gigue played by Harold Samuel through his Duo-Art Recording.*)



Quite a jolly little tune, isn't it?

This piece is in three parts. We might almost call them three ' voices ', only voices could not sing the music at the speed. If you like, you can consider them a pretty high Soprano voice, a Contralto voice and a Bass voice. You will hear that little tune come in first in the Soprano voice, then in the Contralto voice, and then in the Bass voice, and then the three voices will go on together, using that tune, or bits of it. Then half way through the piece the Bass comes in with that tune, but it is now turned upside down.



Wherever the tune originally went up, it now goes down, as we shall see. The tune has been ' inverted ', as we say, and whereas formerly it entered first in the Soprano, then in the Contralto, then in the Bass, it now enters first in the Bass, then in the Contralto, then in the Soprano.

The two facts illustrated by this lively piece are these. First of all, the music in Bach and Handel's time was, as I just said, music of line, and here are three distinct lines, as distinct as if three string instruments were playing them or three voices singing them. Then again it was music made out of some one or two little *motifs* or ' subjects '. Now let us hear the whole of this jolly dance tune, this jolly Gigue.

(*Gigue from Bach's French Suite in G major, played by Harold Samuel through his Duo-Art Recording.*)

I said that the composer, in making his piece, has to express a ' meaning ' in it, or one or two emotions. A piece which does not express some emotion does not mean any-

thing. I think the emotion expressed in that Gigue was the a sort of simple, joyous, sunny-day happiness.

Handel's 'Harmonious Blacksmith'.

Now we are going to have a piece of Handel, and this is going to be played by a great pianist now dead whose interpretation has been preserved for us by her having recorded it by Duo-Art.

This is the well-known *Harmonious Blacksmith* of Handel, so called because Handel was walking along a lane in Edgware, a few miles north of this place (where he was employed by the Duke of Chandos as his chief musician) when he heard a blacksmith at his work, hammering away and whistling a jolly tune. Handel went home and wrote down the tune and composed variations upon it. If you go to Edgware Churchyard, you will see the gravestone of that blacksmith. It begins, I think, with some words like this: 'Underneath this stone lies buried John Powell, the Harmonious Blacksmith', and so on, and it has a line of this music upon it.

That is how the stone begins, but it ought to begin, as so many gravestones do, 'Here lies' — for there is not a grain of truth in the story.

This piece was not called by that name until Handel had been dead a century, and then it was so called because a music seller of Bath published it for the Bath ladies to play upon their pianofortes, and as it was a favourite piece of a son of his who was or had been a blacksmith, he called it *The Harmonious Blacksmith.* Now I have told you first a big thumping lie and then the truth, and you can choose which you like!

This *Harmonious Blacksmith* is one of a Suite of five or six pieces. Handel simply calls it an Air. It is an Air with several Variations. Here is the Air — the short subject out of which Handel is going to make his long piece of music.

(*Air, as played by Teresa Carreno through her Duo-Art Recording.*)

Now, having given us that tune, what does Handel do with it?

First of all, he gives us a Variation in which the right hand has some quicker notes. You can still feel the tune to be there, but it is a little bit hidden.

Var. I.

Then he gives us a corresponding Variation in which the left hand has the quicker notes.

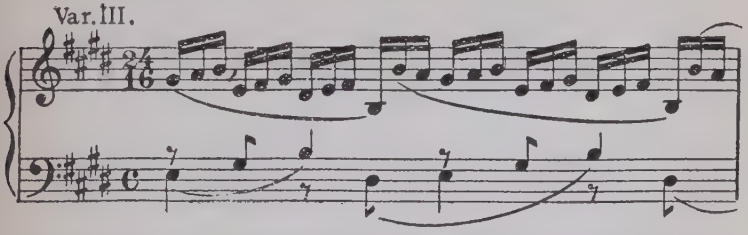
Var. II.

HANDEL

(Engraving by J. Banteel, after C. Jäger)

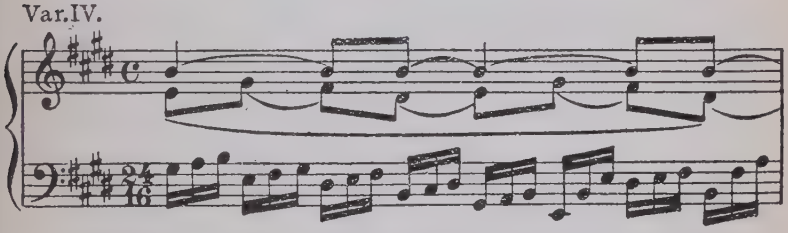
Then he gives us another Variation with still quicker right-hand notes.

Var. III.



Then a Variation with similar quicker left-hand notes.

Var. IV.



Then comes a grand final Variation, in which both hands have very quick notes in turn, running up and down the scales very nimbly indeed.

Var. V.

So we have the rather slow tune, two notes to a beat: the quick Variation, four notes to a beat: a still quicker Variation with six notes to a beat, and an even quicker one with eight notes to a beat. In that simple way Handel makes a beautiful piece of music, which has become one of the favourite pieces of pianists all over the world.

Now we will have the air again, this time followed by all its Variations.

(*Handel's so-called 'Harmonious Blacksmith', as played by Teresa Carreno through her Duo-Art Recording.*)

A Bach Fugue.

Now put all thoughts of enjoyment quite aside and prepare for five minutes of *work!* Those of you who do not know how to listen to a Fugue are going to learn, and as a result of this five minutes' work, you will have a lifetime of increased enjoyment. We will hear Fugue No. 21 of the '48,' the one in B flat major.

This Fugue is made out of a subject, a *motif*. That subject appears first in one part, then in another, and then in another, so this piece is very like the Gigue which we just heard. This Fugue is a three-voiced Fugue. It begins in the Treble; then enters an Alto (or Tenor) part, then a Bass part, and so at last the three voices are singing away all together. This is the main tune out of which the Fugue is made. —

(*Fugue 'Subject', played by Harold Samuel through his Duo-Art Recording.*)

Do you notice that rippling bit towards the end of it? Let us hear it again, so that we may get it thoroughly into our heads.

(*The above repeated.*)

I call that the ' Rippling Subject ' or, if you prefer, the ' Laughing Subject '. Out of that, as his chief tune, Bach is going to make this Fugue. As I said, it enters in one voice, then in another, then in another, until they are all in. We will have the first part of the Fugue, showing you the entry of the three voices. Then they turn themselves upside down.

(*Exposition, played by Harold Samuel through his Duo-Art Recording.*)

Now we are going to take that early part of the Fugue and just dissect it. It is a terribly cruel thing to do, but we will put it together again later.

Here is the ' Rippling Tune ', which is the chief Subject. Bach has done a clever thing here. He has not only the rippling tune, but another tune running with it, and now

you are going to hear them both together. The second we will call the ' Hammering Tune '.

(*Fugue ' Subject ' and ' Counter-Subject ' played by Harold Samuel through his Duo-Art Recording.*)

Now we will have it again. Down below (listening with your left ear) you will hear the Rippling Tune. Up above (listening with your right ear) you will hear the Hammering Tune. You have got to learn to hear (more or less clearly) two or three, sometimes even four or five tunes at one time if you are thoroughly to enjoy a Fugue.

(*The above repeated.*)

Bach does a still more wonderful thing. He is not going to make this particular Fugue out of one or even two tunes, but out of three of them. So now we will hear the Rippling Tune down below, the Hammering Tune in the middle, and, at the top, a new tune, which I think I will call a Fluttering Tune, because it is a very fragmentary tune and almost suggests a butterfly flitting from flower to flower.

('Subject' and two 'Counter-Subjects', played by Harold Samuel through his Duo-Art Recording.)

Now we will have them over again, and this time this now highly instructed and competent audience will listen to three tunes at one time and give them all equal attention, the Rippling Tune at the bottom, the Hammering Tune in the middle and the Fluttering Tune at the top — three tunes fitting all together and that most beautifully.

(*The above repeated.*)

I do not want you to be discouraged if you did not hear all three tunes. As a matter of fact, a Fugue has so much complication in it, that (I may as well admit it!) it is very doubtful whether any member of an audience hears *all* that goes on *all the time* — but the more you hear the more you enjoy!

When Bach has given you the three tunes that way, he turns them upside down. This time we have our old Rippling Tune at the top, our Hammering Tune at the bottom, and we have our Fluttering Tune in the middle.

(*Extra Entry of Subjects, played by Harold Samuel through his Duo-Art Recording.*)

We have had this special Analytical Roll made in order to give you the parts of the piece before we give you the whole. I think we may now have the Fugue as a whole and let you enjoy it. You in the audience can, if you like, concentrate upon something and say, ' I am going to hear that Rippling Tune every time it comes '. Or, if you are very determined, you may clench your fists and knit your brows and say, ' I am going to hear *all three* tunes every time they come ', but I would not much mind (for I could trust you to tell me the truth) offering a five-pound note to anybody who does it.

You have, then, made acquaintance with the subject matter of this Fugue, and you will now hear the Fugue as a whole. You will find first one voice and then another entering with the main Subject and, when it has finished with it, turning to the Second Subject and then the Third Subject; then for a change comes what we call an Episode, where little bits of those Subjects are used, and this leads

into another key, where we have another Entry of these Subjects; and then we have another Episode, and so on.

You can play such a Fugue as this in various ways. You can make it sound very happy if you play it at a high speed, and you can make it sound more sober if you play it slowly. I do not really know which Bach meant it to be. We will now see what Mr. Samuel thinks is the best interpretation of it. And if I were you, instead of knitting my brows over it, I should just listen to enjoy.

(Bach's B flat Fugue from Book I of the 'Well-Tempered Clavier' played by Harold Samuel through his Duo-Art Recording.)

If you possess a Duo-Art, remember that it is worth while practising the Pianola device. You *do* have to practise in order to get control and it is well worth while so to practise, and thus to get such thorough control of the machinery that you can make the instrument do whatever you want. It is surely always worth while to get control of your instrument, whatever it is.

And remember that listening has a technique too, and that it is worth while to get a technique of listening. What I am trying to do this morning is, indeed, to put you on the high road towards the acquirement of that technique of listening.

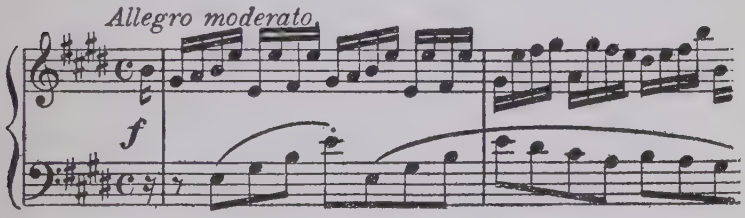
Every piece of music has one or more little *motifs,* out of which the whole long piece is made up, or out of which the whole long piece grows. You may say, if you like, that in the first measure or two Bach sets a seed, and that out of it grows this beautiful big plant.

Some Bach Dance Tunes.

And now let us take three pieces from one of Bach's French Suites — the one in E. A Suite is simply a string of short pieces put together so as to make a long piece, and these are three of the shorter pieces from Bach's French

Suite in E major. Before each piece is played I am going to show you the seed out of which the plant is to grow.

The first piece is an Allemande. Although this is called a French suite, Bach begins it with a piece called an Allemande, that is to say, a piece in the style of a certain old German dance. Here, in the right hand, is a little tune and a very jolly little tune it is, too. In the left hand, combined with it, is a slower tune.



There, if you like, in the left hand the father goes walking along, and in the right hand is his little boy running and skipping about. Out of these *motifs* the whole piece grows.

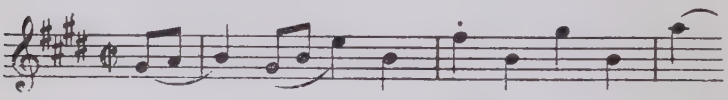
(Bach's 'Allemande', from French Suite in E, played by Harold Samuel through his Duo-Art Recording.)

Now another of the pieces from this same suite. This time Bach has taken as his model a slow Spanish dance, a Sarabande. We will hear the first couple of measures in this so that we may see the *motifs* out of which Bach is going to make this piece.

The first piece, as you heard, was a very jolly one. This is evidently going to be an expressive, contemplative piece.

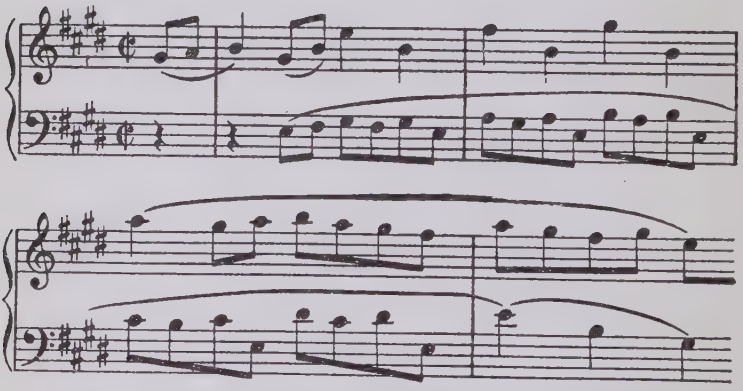
(*Bach's 'Sarabande', from French Suite in E, played by Harold Samuel through his Duo-Art Recording.*)

The last piece on the programme is a quicker one, a lively dance called a Bourrée, and here again the music is all made out of two or three little wisps of tune. Let us hear a little bit of the right hand first.

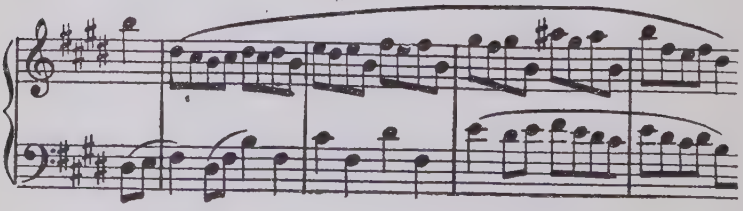


Now a little bit of the left-hand part—

Then the two together—



After a time the hands are reversed—



And there you have your piece which you will never forget!

HOW HAYDN AND MOZART MADE THEIR MUSIC

LECTURE II

To Young People

How Haydn and Mozart made their Music

Ladies and Gentlemen, both those of you whom I see before me and those who are hearing me without my seeing them, — Last Saturday I was talking about Bach and Handel and their music, and we heard a number of very interesting pieces of theirs and you got my ideas as to the way in which those pieces should be listened to, and the way in which we should listen to the works in general of those composers and others of their period.

Now we are coming to the music of Haydn and Mozart, a different type of music. Just as last Saturday I told you something about the lives of Bach and Handel in order that you might feel that you were in touch with them, not only as musicians but as men, so to-day I am going to say a few words about the lives of Haydn and Mozart before I come to a discussion and performance of their music. I must pass over their lives very quickly. Some of you know something of their lives, but will be glad to be reminded of certain of the chief facts. Others of you do not know much, and must follow up what I tell you by reading about the composers. It is always an interesting thing to read the life of a composer. When you have done that, you feel an added interest in the music.

The Career of Haydn.

Haydn was born in 1732. You need not remember the exact date, but you ought to get it approximately in your

mind. It is getting on for two centuries ago since he was born. He was born in a little village in Lower Austria. His father was a village wheelwright, but he was also an amateur musician. He sang tenor, and he played the harp, and his must have been a very musical family, because his three sons became professional musicians, the Haydn we are talking about and two other Haydns.

When Haydn was about five or six years of age a relative from the nearest town, Hainburg, came to the village and noticed how well he sang, and saw his interest in music from the fact that he was pretending to play the fiddle with two pieces of stick. He suggested that he should take the boy into the town and make him a choir-boy, and so Haydn at that early age was taken away from his home and parents, and became a choir-boy in the town of Hainburg. In after life he wrote these words: ' Almighty God, to whom I render thanks for all His unnumbered mercies, gave me such facility that by the time I was six I stood up like a man and sang masses in the Church choir, and could play a little on the Harpsichord and Violin '.

When he had been there in Hainburg a couple of years, it so happened that the choir-master from the great Cathedral in Vienna, St. Stephen's, visited the place and heard this choir-boy sing. He asked if he might give him promotion by taking him to that great cathedral. There he went, and there for some years he lived, sang in the choir, progressed in the Harpsichord and Violin, but was taught nothing about Composition, to his great regret, though he tried to teach himself.

Then his younger brother Michael became a choir-boy there too, and Michael's voice was better than Joseph's. Joseph's voice was at the breaking age, and Michael began to sing the solos on the great occasions when the Emperor and Empress were present. Joseph's voice became less and less satisfactory, and I think they must have looked for an opportunity of getting rid of him. And he gave them an opportunity, a splendid opportunity, because sitting there

in the Cathedral one day, wearing a pigtail — the boys wore pigtails then — and noticing the pigtail of the boy in front of him, and remembering that he had in his pocket, for some reason, a pair of scissors, he cut off that pigtail in front of him, and was dismissed from the choir. He had no means whereby to live, but managed to subsist in a garret for some time, working hard and studying the sonatas of Carl Philip Emmanuel Bach.

Those sonatas establish connection between this Saturday's talk and last Saturday's talk. Last Saturday we were discussing the life and music of Johann Sebastian Bach, who had a great number of children — I think I told you twenty — of whom many were musicians, and the most eminent of those was Carl Philip Emmanuel, generally called Emmanuel for short. Emmanuel departed from his father's ways of making music and adopted new ways, ways which we shall study a little later this morning. Roughly speaking, the change was from the Fugue style to the Sonata style. So Haydn in his garret studied the new style, the very 'modern' music of the day.

After a time he got a job. He became accompanist to a great singing teacher of the day, an Italian called Porpora. That was a good thing for him, because he learnt a great deal about voices and how voices should be treated. He heard many great vocal soloists, and in that way studied another branch of music, and a branch to which he, as a practical singer himself in childhood, would be able to apply himself in a very thorough and practical way.

So he was progressing and learning more and more about both vocal and instrumental music, and at last came his chance to a much better job. He became Kapellmeister to a Count Morzin. In those days almost the only ways in which a musician could make a living were these: he must be attached to some church as organist or singer, or he must be attached to the court or great house of some king, prince, elector or nobleman. Haydn became Kapellmeister, or con-

ductor, of the Orchestra, of the Opera and of the Church Music to this count.

After a time he got a still more splendid position, that of conductor to Prince Esterhazy. When I say that this was a splendid position, I do not mean that Haydn was now rolling in wealth. No musicians were paid very much in those days, but at all events he had a home and was able to marry, and had his Choir and Orchestra and his Opera House, and was able to write his Symphonies and Sonatas and Operas — and to have them performed at once, so that the next time he wrote one, he could write it a little better.

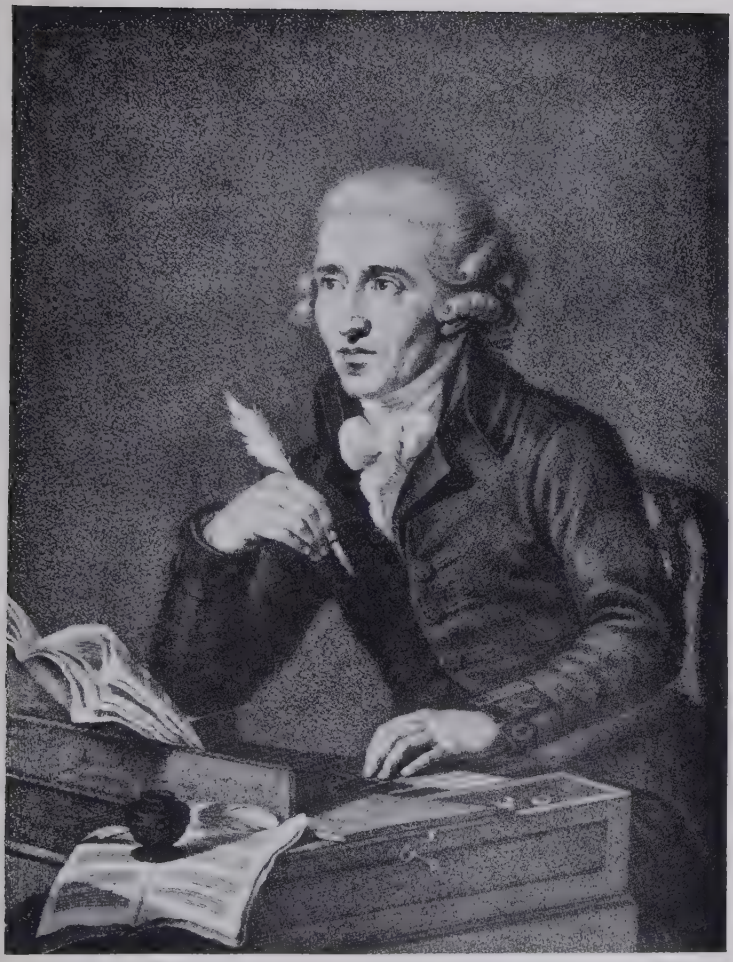
This position gave him the great opportunity of his life, and he remained in it for many years, until at last the Prince died, and then, free from the responsibilities of a fixed position, he found himself able to travel.

In those days there was in London a very enterprising concert promoter called Salomon. When he heard that Haydn's prince was dead, and Haydn himself free, he rushed over to the Continent and persuaded Haydn to come to London. Haydn came and was very popular and very well paid. He nowhere had a better welcome than amongst the people of England. He wrote for them many of his finest Symphonies. If you hear one of Haydn's Symphonies to-day it is generally one which was composed expressly for us English people.

Haydn liked some of our institutions. He liked our Oratorio singing, which Handel had established. He modelled his Oratorio of *The Creation* upon the Oratorio which had been written here and was so popular, *Messiah*. He took the words for it from Milton. They were translated into German and are now translated back into English, and you cannot trace now much Milton in them!

He liked our *God save the King*,[1] and decided to write a national hymn for his own country. So came into existence that *Emperor's Hymn* which we shall hear later, which you

[1] *America.*



HAYDN

(Sitting at a Harpsichord. Stipple by L. Schiawanetti, after Guttenbaum)

know well from singing it in church, and upon which he based a series of variations in one of his String Quartets.

When he was seventy-six, he made his last appearance in public in Vienna. They arranged a great performance of *The Creation,* attended by an enormous crowd, including all the notabilities of that capital. They put Haydn in a comfortable armchair, in the middle of all these great people, and there he sat for the first half of the Oratorio. Then they thought it was time to take the old man home, and as he passed through the door a former pupil of his approached him, and kissed him warmly and said good-bye. That was the musician about whom I am going to talk to you next Saturday, Beethoven.

This was Haydn's last public appearance. The following year Vienna was bombarded by the French, and the patriotic old man got up out of bed, went to his Harpsichord and played his *Emperor's Hymn,* went back to bed, never got up again, and five days later died. When I was in that room the year before last and saw that very Harpsichord I did a very impudent thing. I sat down and played the *Emperor's Hymn,* so that I might always remember that I had played the same piece upon the same instrument.

That is all I am going to tell you about Haydn's life.

Mozart's Career.

Now I turn to Mozart. Mozart's life comes within Haydn's. He was born later and died earlier. Haydn lived from 1732 to 1809. Mozart lived from 1756 to 1791. The one was a long life, the other a short one. Mozart was born at Salzburg in 1756. His father was a very clever musician, one of the best musicians of the rank and file of musicians of Europe, a fine fiddler. He wrote a great 'Tutor' for the violin, which had enormous popularity for many years all over Europe, and the whole family were intensely musical. That 'whole family' consisted at that time of Mr. Mozart and Mrs. Mozart, and a girl and a boy.

In their very early years these children showed great musical ability, just as Haydn did. Indeed, they showed such ability that very soon they were able to set off on their travels, visiting the chief cities, visiting the chief courts, the boy and the girl performing before great people who could pay them large sums of money.

At the Court of Vienna when Mozart was six, he appeared in a violet coloured suit which had been made for a young Archduke and which the young Emperor gave him, with his sister beside him in a silk dress, a court dress of white silk, which had been made for a little Archduchess, and which was given to her. There they played, to the great astonishment of the royal people and the courtiers, and there they stayed for some time, until they caught scarlet fever, after which their visit came to an end.

After a time they set off to Paris and played to the Court there. Then they came to London, and there for a time they were very, very popular. George the Third, who was very fond of music, loved to hear them play. He tested young Mozart, then about eight, by giving him pieces of Handel and others, which it was found he could read off at sight perfectly easily. For the King the little boy played the Harpsichord — the predecessor of the Piano — and the Organ. The Queen sang and he accompanied her. The King gave him just the bass part of one of Handel's airs, and upon that bass part he erected a wonderful piece of music.

The London papers of that time always spoke of him as 'Young Mozart, the Wonder of Nature'. His father advertised that if you wanted to hear 'young Mozart' play, you must buy a ticket, price half a guinea, for one of his concerts, which was to be had of Mr. Mozart at Mr. Cozens, Haircutter, Cecil's Court, St. Martin's Lane, and everyone who bought a ticket could come and see Wolfgang at home, that is to say in his lodgings, when Wolfgang would play for them at sight anything they cared to put before him

and would do other interesting stunts. So altogether people got good value for their half guinea.

Later the father fell ill. They were in lodgings at Chelsea. The father was so ill that he must not be disturbed, and Marianne and Wolfgang were not allowed to play. Wolfgang must occupy himself in some way, so he took up a music manuscript book which his father had given him and began to fill it. This music is now available for it was re-discovered in 1905 and has been published.

Now just a little bit about the later life of Mozart. You see how happily his life began: petted by the royalties of Europe, and well paid for his performances — though of course the money went into his father's pocket and not into his. Everything favourable. Of a happy disposition, thoroughly enjoying life!

Now that success was largely due, unfortunately, not so much to young Mozart's musicianship as to the fact that the musicianship was precocious. He was a boy prodigy and therefore everybody petted him and wished to hear him. When he came to later life, his musicianship had matured. He was a far finer musician than he had been in those early days, and yet he was not courted nearly so much. He held several important appointments, but he was not treated with great respect in them. He wrote Operas which were very popular, but he did not make much money; he died early, and he died in poverty.

That is something for which we can always feel sorry. But the fact is, as I told you, that unless a musician stuck fast to one of those two branches of the profession, music in the Church or music in the house of some great prince or member of the nobility, unless he did one of those two things, he had no certain income. Mozart, badly treated by an Archbishop whom he had served for some time as chief musician, ceased to occupy positions of that kind, and lived a rather precarious existence, and, as I said, died young and died poor.

That is all I have time to tell you about the lives of Haydn and Mozart, but my object in putting these facts before you is to encourage you to make acquaintance with these composers and with their music. There are a great many books which will give you the lives of Haydn and Mozart, and I hope that you will get some of those books from your library and study them.

What the Music of Haydn and Mozart is Like.

Now we come to some of the music. Bach's music and Handel's music was largely music of this sort — it was *woven* music. For instance, in a Bach Fugue you have a strain of melody, another strain of melody, and still another — three, four or five strains of melody, all complete in themselves, as though each one was intended to be sung by a voice, and all combined in some beautiful way. That is the chief feature in the composition of music in the Bach and Handel style. Almost everything they wrote is, as we say, in 'Counterpoint,' that is to say, it is a collection of *melodies*.

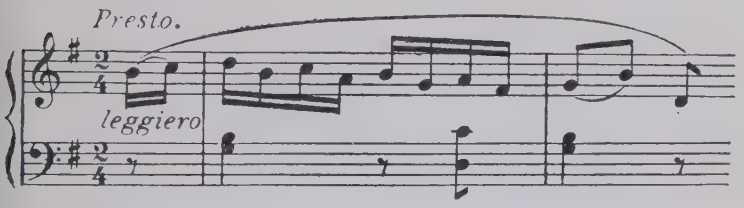
Haydn's 'Gipsy Rondo'.

When we come to Haydn and Mozart, who based their music not upon that of Bach, but on that of Bach's sons, we find a different principle.

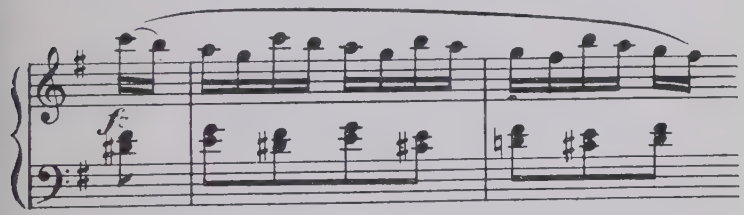
We are going to have first of all a very jolly Rondo by Haydn, the *Gipsy Rondo*. Notice how this is made. Here is one tune. Then comes something as a change, and there arrives another tune. Then, perhaps, we get the first tune back again. Then we have a third tune. So the piece is made in a series of tunes or sections of music, alternating with one another, and whereas that Fugue to which you listened went through as one piece from beginning to end, this, though also, in a sense, one piece, consists of a series of sections. The Fugue was as a garment without a seam. This is as a set of different coloured cloths sewn together, and so the garment is made.

Here is the first Main Tune of the piece.

(Subject matter of Haydn's 'Gipsy Rondo' played by Helen Norfleet through her Duo-Art Recording.)



That goes on for a little time, and then we come to our second Tune, which gives us a little contrast.

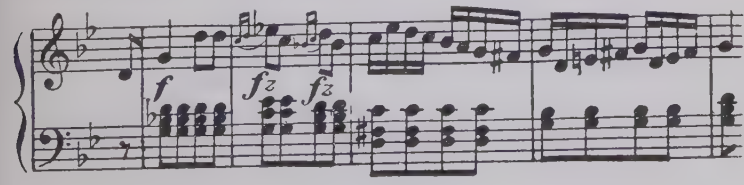


Then we come back again to our first Tune.

(First Tune repeated.)

Then we come to another contrasting Tune.

Then we go into the minor key and come to another contrasting Tune, a rather strongly contrasted Tune.



And so we go on until at last we come back to our first Tune again.

(*First Tune repeated.*)

Then we come back to another minor Tune.

Then we come back to our first Tune again.

(*First Tune repeated.*)

And now Haydn works away on that Tune and elaborates it a little bit.

Then to finish up the piece, he gives us this closing passage or coda. I want you to note that word, which I shall use later; literally translated it means a 'tail,' a tail to complete the animal and not to leave its latter end unfinished.

(*Coda of 'Gipsy Rondo' played.*)

Just consider for a moment, if you had to compose a piece of music how you would set about it.

You would not sit down and write four or five Tunes until the piece was long enough, and then stop. Nobody would listen long to a piece of music which was giving something new all the time, because it would be too great a strain upon the attention to be always taking in something new.

On the other hand, you would not sit down and write one Tune, and then repeat it again and again. Nobody would listen to one Tune over and over again for an indefinite number of times, because that would become very irritating.

So in almost every piece of music, and certainly in every piece of the period we have now come to, you will find the

same Tune coming round and round, varied in certain ways, with something else put between the appearances of the first Tune or Tunes in order to give you a contrast, and in that way a quite long piece can be made. A simple form of this style of piece is that called 'Rondo'. This Rondo of Haydn's is written in the style of gipsy melodies.

(*The 'Gipsy Rondo', played by Helen Norfleet through her Duo-Art Recording.*)

That has now given you an idea of the style of Haydn's music. Very often you will find his music sparkling and joyous as that piece was.

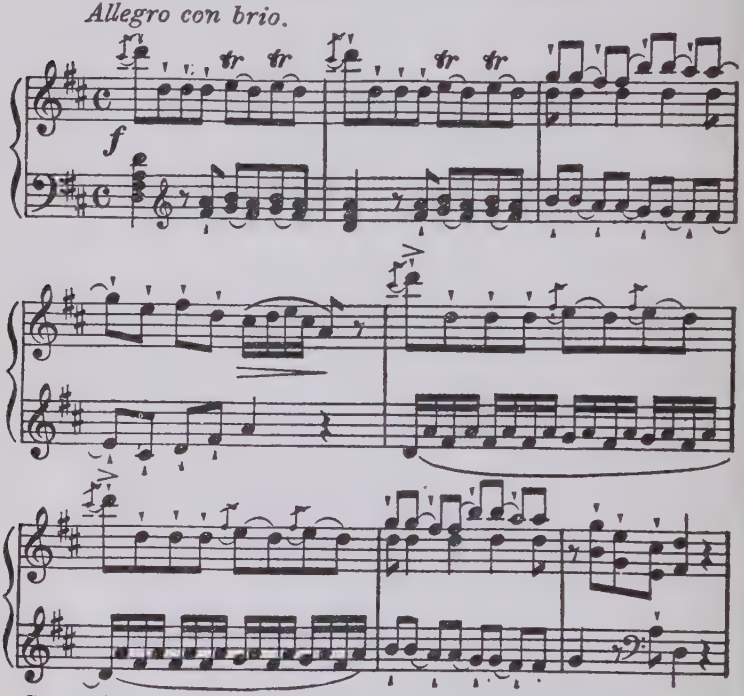
I have received a letter from a lady who heard me on her radio set this time last week. She says, 'Although I am very much older than the great majority of your audience at the Aeolian Hall, I was much interested last Saturday in hearing your lecture on Handel and Bach, and am looking forward to next Saturday's lecture. Perhaps it may interest you to know that you have amongst your unseen audience the granddaughter of a musician who was a friend of both. My grandfather, Felix Janiewicz, a violin virtuoso of Polish nationality, met Mozart in Vienna in 1785. Mozart composed for him an Andante for a Violin Concerto (470 K). Later my grandfather came to England and settled in Edinburgh.' When I look at the signature of this letter, I find that it comes from Miss Pauline Townsend, well known as the author of a book upon Haydn and also as the translator of Jahn's standard Life of Mozart. We send a little greeting through the ether to this granddaughter of the friend of two composers, some of whose music we are hearing this morning.

A Sonata Movement of Haydn.

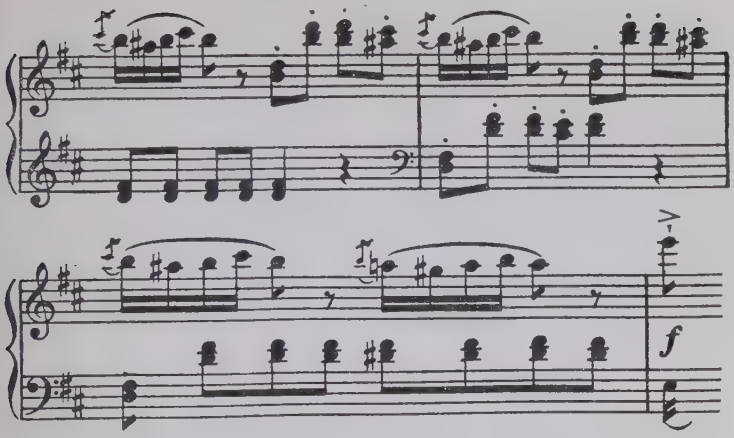
Now I am going to ask you to listen to another piece of Haydn. Here is the first Movement of a Sonata. As you know, a Sonata or a Symphony is a long piece made out of several short pieces. At all events, that is usually the case. It was the case in this period. The Sonata type was carried into fashion in Haydn's earlier years, and this is the

first of the four pieces, or 'Movements' which make up this particular Sonata. Here is the same old principle again, not applied quite as we found it in the Rondo, but the same principle nevertheless. The first Tune of the piece is this:

(*'Subject' Matter of first Movement of Sonata in D, played by Rudolph Ganz through his Duo-Art Recording.*)



Soon, for a change Haydn brings in another Tune. That one was in the key of D. This one is in the key of A, and it contrasts not only in key but somewhat in style.



How is this piece made? You have heard those two Tunes. After Haydn has given them to us in their simple original form he "develops" them. He makes something a little different out of them, takes a bit of one Tune and then a bit of another, running through various keys; then, having treated them sufficiently in the way of development, he repeats them, this time both in the same key.

In this particular Sonata movement he has his first part, in which he gives the Tunes; he has his Development, the second part; and he has his third part, which is exactly like the first part except for the change of key.

(First Movement of Haydn's Sonata in D, played by Rudolph Ganz through his Duo-Art Recording.)

A Haydn Quartet Movement.

Now we are going to have a simple piece from Haydn which he made, for String Quartet, out of his *Emperor's Hymn*. I have put this piece into the programme for this reason: after it you are to hear a set of Piano Variations by the same composer, and you will see that that Variation

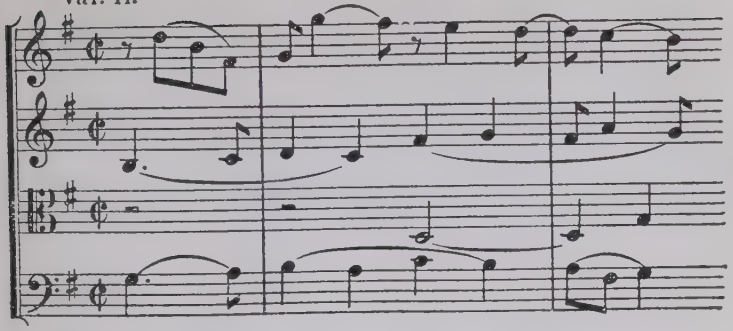
way of treating musical material — which we discussed last week when you heard Handel's so-called 'Harmonious Blacksmith' — is capable of a great range of treatment.

Here, in the Slow Movement from Haydn's *Emperor Quartet,* is just a very simple treatment of a tune. Sometimes you hear it at the top (properly the 1st Violin part), sometimes in the middle (properly either the 2nd Violin or Viola), sometimes in the bottom part (properly the 'Cello). It is treated in an exceedingly simple way, and the whole Tune itself is always present in full in one of the parts, and a beautiful piece is made in that quite elementary way.

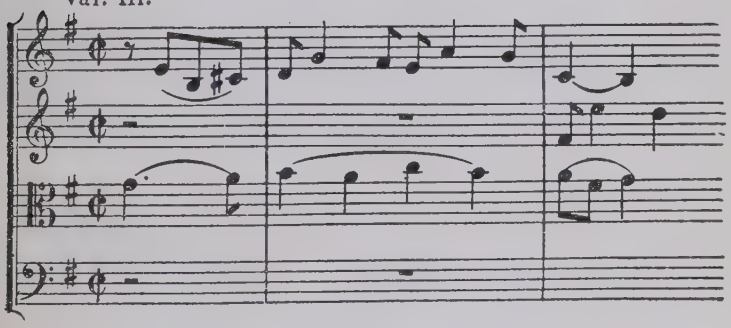
(*The Variations from Haydn's 'Emperor' String Quartet, played by Harold Bauer through his Duo-Art Recording.*)

(*Only the Two Violins appear in this Variation.*)

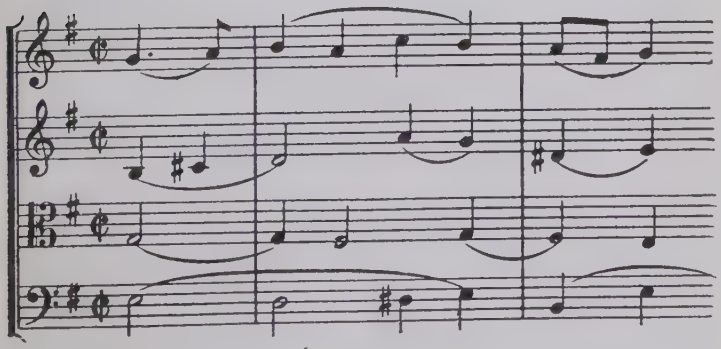
Var. II.



Var. III.



Var. IV.



It is a wonderful idea, isn't it, that Bauer can play this old piece of Haydn's and reproduce it in the form of holes

punched in a roll of paper, and that it can then be played to you and to people listening for miles and miles round here. I do not know what we are coming to. The next thing will be a Visual Radio. When that happens, it may even be possible, when Bauer plays, to picture him to you actually at the instrument. Nothing is too wonderful after what we have already experienced during the last few years of our life.

Haydn's F minor Variations.

That was a piece in which you heard Haydn in his simpler and less subtle mood. Now you are going to hear him in a much more subtle mood. I will ask you to listen to what I think one of Haydn's most beautiful works. The Air out of which this long series of Variations is made is itself a long one. This is how it begins. I want you to notice two separate thoughts running concurrently, one in the left hand and one in the right.

(*Subject matter of Haydn's F minor Variations, played by William Murdoch through his Duo-Art Recording.*)

And so Haydn goes on. Then he turns the passage upside down, so to speak, and gives you those two Tunes reversed.

Then he comes to his half-way house and begins to elaborate his air a little.

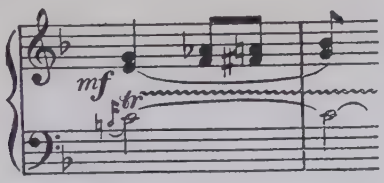
Now he begins his first Variation upon this air. This is how it begins, I want you to notice particularly the main feature in each Variation, so that your mind may have something to attach itself to, and so that each Variation may have for you an individuality when you hear the piece as a whole. The main feature here is definite enough — a rapid right hand arpeggio arabesque.

You get a good deal of that feature throughout this Variation.

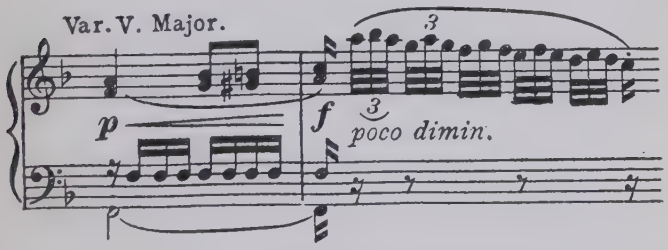
We have gone from the minor to the major. Now we come back to the minor again. Here we have 'rag time' introduced into the right hand, *i.e.*, syncopation.

So that goes through, and then we come to Variation III, in the major, like Variation I, and opening like it. Here, however, we have another feature introduced before we have gone very far, shakes — a great many of them.

And so on, and by and by we have a long left hand shake.



The next two Variations begin in these ways:



What I want you to realise is that whilst Haydn is offering something which is highly emotional, yet he is retaining your interest by some fresh technical treatment of his theme the whole time. In this piece he is not keeping to the theme directly but is giving you Variations upon it, which you can feel *are* mere Variations and yet depart from the original.

Then at last we come to a long final section. Here Haydn is in his most earnest mood. He has endeavoured to make a most elaborate, beautiful and finished piece of music. So he ends with his original tune, which he extends in one way

or another, developing about three and a half pages of it, and thus making the final section the best and most effective part of his whole piece, and leaving you with a greater impression of the beauty and the emotional intensity of the tune than he could otherwise have done.

(*Haydn's Variations in F minor, played by William Murdoch through his Duo-Art Recording.*)

Mozart's Overture to 'The Magic Flute'.

As our last instance we are going to have Mozart's *Magic Flute* Overture. You have already heard one piece of Mozart's, written at the age of eight. Now you are going to hear one of his latest pieces. This *Magic Flute* Overture, really an orchestral piece, has, like a very great number of other orchestral pieces, been arranged as a 'Duo-Art' Roll.

Here we have a very interesting piece, because it gives us a combination of the Fugue style, which we studied a week ago, and that Sonata style which we have been studying to-day and which we shall study further when we discuss Beethoven and hear some of his music next Saturday. This is how the piece begins. It begins boldly, with all the orchestra playing.

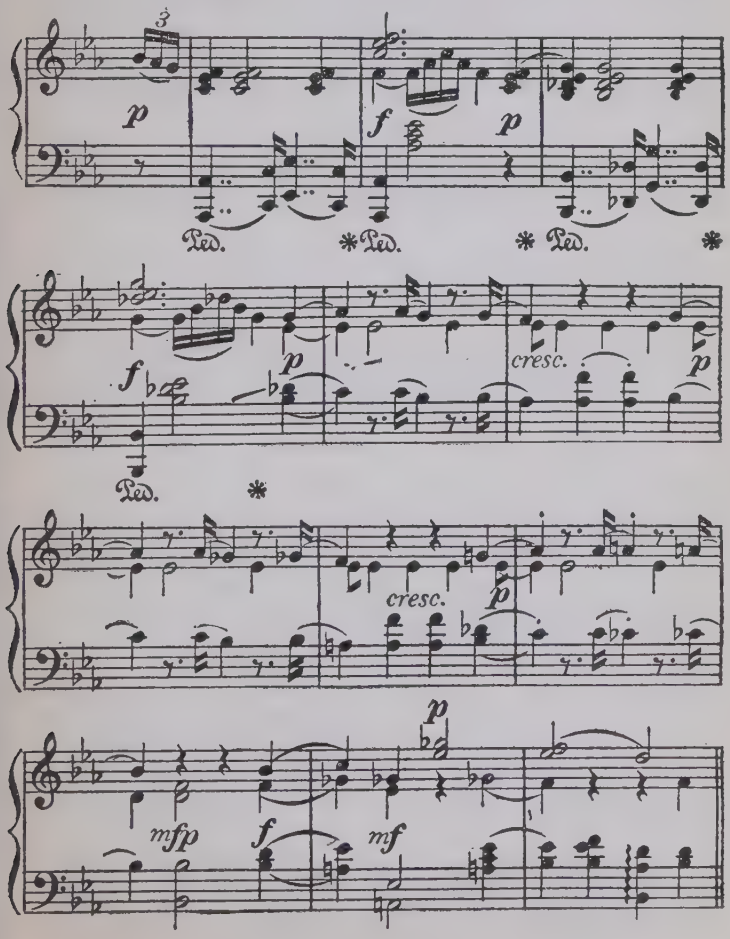
(*Subject matter of the 'Magic Flute' Overture, played by Ganz and Hutcheson through their Duo-Art Recording.*)

The Magic Flute is an opera upon a subject connected with freemasonry. I am not a freemason, and so I know nothing about it. As you know, the masons are very secre-

MOZART

(Sitting at an early Pianoforte. Litho. by Ed. Lehmann)

tive people, but we all understand this much — that they have elaborate ceremonies and that amongst those ceremonies is one of three sharp knocks at the door before the initiate or would-be initiate is admitted. So much of their secrecy has ceased to be a secret, and Mozart, who was a freemason and who was writing this for a freemason friend, has there introduced the three knocks. Then, having thoroughly awakened your attention, he goes on with this impressive passage.



That is by way of introduction. Now he goes on to the Movement proper. He is going to combine Sonata with Fugue, and he makes his First Tune a sort of Fugue — or part of a Fugue — in its construction. Here then is the first Tune, or Subject of the Sonata, which being a Fugue has itself a Subject, with which it begins.

So it goes on for a long time, and then we come to our contrasted Second Subject. Here, with the Second Subject, the composer has worked in a little bit of the First Subject, keeping it still going, and in this way giving continuity to the whole thing.

How many moods have we had already? The *imperative mood* in the three loud knocks at the beginning. Then that change expressing perhaps *quiet authority*. Then that merry mood with the opening of the fugal subject. And then another merry mood, but one with a sort of grace and elegance about it. So already we have had four moods, two in our Introduction and two more in the two Subjects of the Movement.

(*First portion of the 'Magic Flute' Overture, played by Ganz and Hutcheson through their Duo-Art Recording.*)

Perhaps Mozart thought that you were in danger, having got half way through the piece, of becoming a little sleepy, and so he rouses you up very thoroughly again.

Then he begins his development. This wants a little intellectual appreciation. It is going to wander through rather remote keys and is going to treat the subject matter in various elaborate ways, and though you can enjoy the thing sitting idly in your chair, you will enjoy it more if your attention has been awakened. This is how it opens:

Then after a very short time Mozart comes to his recapitulation. He gives us our two Subjects again, and then with a Coda brings the piece to an end.

That, then, is how he has written his Overture to this very enjoyable Opera, one of the most tuneful and popular Operas that has ever been performed: *The Magic Flute*.

What you have so far heard has been just the subject matter, and now you can forget all that, because it has sunk into your subconsciousness and you can enjoy the Movement as a very effective piece of music.

Now I am going to take my leave so that you may end not with my poor oratory, but with Mozart's beautiful music —

Thank you for coming once more. Thank you, those who are listening with your Head-Phones or Loud Speakers, and

remember that this time next week you are to have the opportunity of hearing a little about Beethoven and of hearing some of his best music. We are going to have part of the *Appassionata Sonata* and some other good things, and I think we shall find we have one of the most interesting subjects in the whole course of Lectures. I bid you good-bye and leave you in the hands of the performers.

('Magic Flute' Overture, played by Ganz and Hutcheson through their Duo-Art Recording.)

HOW BEETHOVEN MADE HIS MUSIC

LECTURE III

How Beethoven made his Music

In the previous talks I have had with you, I have discussed Bach and Handel, Haydn and Mozart. Now we come to Beethoven, and at once, as soon as you hear a piece of Beethoven's music — if it is a piece from his middle or later period, at all events — you will feel that a great change has occurred. There is all the difference in the world between a piece of Haydn and Mozart and a later piece of Beethoven. Everything Beethoven did grew out of something that Haydn and Mozart had done before him or in his earlier years, and yet you feel that with Beethoven a big change has occurred. Music has taken on a new complexion.

First of all a little about Beethoven's life — not much about it, however, because a good deal of music by Beethoven is to be played to-day, and so I must not talk too long.

Once again I want to say that it is well worth while to make a little gentle study of the life of any composer in whose music you are interested. When you know something of the life of a man, you realise that he *was* a man and not merely a musician. When you realise the troubles he went through and the joys he had, then you feel a little more in touch with him, and his music speaks to you in plainer accents.

A Period of Revolution.

First, the dry details of dates. What do dates matter? Well, they matter a very great deal. You know how they matter in the study of literature. The mere date of a poet of whom you know nothing tells you, even before you read his poetry, something of what he was likely to be, something

of his style, something of his aims: and so with a composer. Here are Beethoven's dates. Some of you know them; others do not know them; others have known and forgotten — 1770 to 1827.

I have not much time in these Saturday morning talks to do as I should like to do, to relate very closely the dates of the composer to the events of his time, but I generally try to give you just a touch of such relation. Napoleon Bonaparte was born in 1769 and died in 1821. So he and Beethoven belonged to the same period, were born within about a year of one another, and died within six or seven years of one another.

There is more than coincidence there. I do not remind you of Napoleon's dates merely as a mnemonic by which you can remember the dates of Beethoven. There is a connection. Beethoven was born a little before the time when the citizens of Boston poured good British tea into their harbour, and died a little before the time when the citizens of Paris started their second French Revolution. He lived through a time of turmoil all over Europe and America. He saw the founding of the United States of America, the Storming of the Bastille, the declaration of the equality of man, the degradation and death of Napoleon.

This was a time of overturning, not only in political life, but also in literary life. I cannot go into that at any length here, but just let me remind you that Beethoven was a contemporary of Wordsworth. In English poetry you see the change from the formal beauty of Dryden, and later of Pope, to the romantic beauty of the deeper and more openly expressed emotion of our late school. In painting you see a similar change from formalism to the romanticism and much stronger sense of colour of Delacroix in France, of Turner in England, and of other painters in different parts of Europe.

That is Beethoven's period, a period of change, a period of revolution — political revolution, literary revolution, revolution in painting, and revolution in music, in this last Beethoven being the chief revolutionist.

Beethoven's Career.

In 1770 Beethoven was born in an attic at Bonn on the Rhine. A few of you here must have been in that attic, and if you were tall, you could hardly stand upright. It is a tiny little place three or four yards square. The house did not belong to the Beethovens; they had just two or three rooms there. They were poor people. Beethoven's grandfather was a musician in the employ of the ruling Elector. Beethoven's father was a tenor singer in the employ of that same ruler.

This was a period when all over Europe the musicians were servants — you may say, if you like, domestic servants. I forget whether I said anything about that last Saturday. Probably I did not. Haydn, Mozart, Beethoven, and their contemporaries were none of them independent in the sense in which a musician to-day is independent, earning his living by composition or by performance, travelling the world, performing everywhere, publishing his music in different centres. They were none of them independent in that way. Music, indeed, would have fared very badly had it not been for the love of music of the kings and princes and dukes and counts, the royalty and aristocracy of Europe.

I am very glad, personally, that music has now widened out, that the very finest music can be heard by all of us. During the last two or three years, indeed, it has come to be heard by all of us in our own homes and at the expense of half a guinea a year.* But for a long time it was not so, and the evolution of music has very largely been due to the love of music of the only people who had the financial resources and the education and the culture which enabled them to enjoy it, throughout the Middle Ages, through our Tudor period here, when our composers clustered round the Court of Queen Elizabeth or lived in the houses of great noblemen in different parts of the country, through the

* Two-and-a-half dollars — the cost of a British Government license to possess a Radio set.

seventeenth and eighteenth centuries and well into the nineteenth century.

The Beethoven family were, then, domestic musicians attached to the court of an Elector. If you go to Bonn to-day,* you will find our British soldiers worshipping in the chapel of the University; the University buildings are the old palace of the Elector, and the chapel in which our men are assembled Sunday after Sunday is the chapel in which the Beethoven family helped to make music. A British soldier plays the organ, but not now the same organ that Beethoven played. You can, however, see one church organ that he played when young; it is now kept in his birthplace at Bonn.

Beethoven's boyhood, I think, was not a very happy one. It might have been happier, had he not shown musical aptitude. But that tenor singer, his father, soon discovered that the little son had a gift, remembered how young Mozart had travelled through Europe earning large sums for his parents by his music, and so pushed on the boy in order that he might do the same. He made him practise very hard and treated him rather harshly. A drunken fellow, this father of Beethoven. Not the sort of father that any of us would like to have; not the sort of father that is often found nowadays. But he was right in giving his son as good a musical education as he could, and of course the son had, in addition to that education, the great advantage of living in and about a music-loving court, where Symphonies, Operas, and good Church Music were to be heard.

Beethoven did not live in Bonn very long. In young manhood he settled in Vienna. Now Vienna was at that time the musical centre of the earth, the hub of the musical universe. Haydn lived in Vienna. Mozart lived in Vienna. A younger musician than Beethoven, Schubert, lived in Vienna, and a great many other fine musicians, whose names are not known to you to-day, but who were great men in their time and did great things for music, lived in Vienna,

* 1925.

made music in the Court of Vienna, took part in the public concerts, associated with one another. It was the most stimulating musical atmosphere in the world at that time.

So Beethoven settled in Vienna. He had lessons from Haydn. He paid about tenpence a lesson, but he felt he did not get value. He showed some of his exercises to other musicians, and was told that Haydn was too gentle with him, and was passing faults to which he ought to have called his pupil's attention. So Beethoven became discontented and took lessons from another teacher called Albrechtsberger, and the exercises he worked for him have been published — faults and all. Nevertheless Beethoven remained a great admirer of Haydn, and when I was talking of Haydn a week ago, I think I told you of Haydn's last public appearance at a performance of *The Creation* in Vienna, and how, as the old man was carried out in his chair — carried out when the concert was half over, because he was too infirm to remain through a long evening — a young musician of Vienna rushed forward and kissed him on both cheeks. That was young Beethoven. Haydn's music and Mozart's was the foundation of Beethoven's, and of Schubert's, and indeed of all the music which immediately followed.

I have said that there is a great difference between the music of Haydn and Beethoven. Similarly there is a greater difference between the music of Bach and Haydn. Yet every composer builds upon the foundation laid by the composers immediately before him. There is no other way of making progress in any walk of life. If a man started with the determination to know nothing of what others had done before him, he would, at his death, be about as far as the people in the stone age. We have to learn from others who have gone before, and if we have any individuality that will come out and we in our turn will build the edifice a little higher, or lay further foundations on which those who follow may build another edifice.

Beethoven associated too with Mozart a little. Mozart

heard him play as a boy, and expressed the opinion that there was a great future before him.

Musical life in Vienna in those days was something like this. There was the court. The court enjoyed a great deal of music, had Opera performances and so on. Then you had there a great many noblemen, not merely those of Austria, but also from other countries, ambassadors, representatives of other Governments — the British Government, the Russian Government and so forth — all assembled in Vienna, and some of these, affected by the musical atmosphere of the place, cultivated music ardently.

Beethoven was at once taken up by some of these noblemen. Beethoven marks the beginning of the independence of the musician. He was never after his early years dependent upon any great prince or nobleman, but he was all his life dependent upon the more general support of a body of noblemen. They invited him to play in their salons to their guests. They paid him. They helped him in his various difficulties, and he was always in difficulty because, though a great composer, he was a very poor manager of his life's affairs. At one period a number of them clubbed together to give him an annual subsidy, so that he might be a little more free of care and a little less distracted, and more able to devote himself with a whole mind to his business in life, which was composition. He was a very fine pianist. As such they made him welcome in their homes, and, to their credit, they realised that his compositions, revolutionary as many of them at that day appeared, were something very, very great.

Beethoven laughed a great deal, cracked jokes, played practical jokes on his friends, and you find a great deal of that in his music. He was very ready to take offense, constantly falling out with his friends over some little trifle. He was often very rude. Partly that came from his deafness. He became finally so deaf that he was unable to conduct his performances, though he apparently sometimes stood beside the conductor and gave him indications of how

the piece should go. On one certain great occasion, when the audience applauded, there he stood still facing the orchestra, unhearing, and had to be turned round by some of the friends so that he might see the applause he was receiving, for applause he could see but could not hear.

That deafness was the greatest trouble of his life. He had other troubles, but that necessarily was the greatest, to make music and not to hear it. Of course, the musician can, in a sense, 'hear' music when he looks at the page, but he would like to hear it with the ear as well as with the eye. A musician can go on composing long after he has become stone deaf, and so he has an advantage over the painter. The parallel disaster with the painter is to go blind: then his work is done, he can do nothing more. He can no longer enjoy a landscape except in memory. He can no longer paint a picture except in imagination. He is cut off from his world. But the composer can still enjoy music and can still compose it, and Beethoven went on composing to the end of his life, though in his last years he was stone-deaf.

As for his rudeness, of which you find a great deal in the lives of him, it was rather irritability than rudeness. Still he *was* rude. There is a tale of how he and Goethe were walking together once when a royal person came up. Goethe stood obsequiously on one side, took off his hat and made a courtly bow. Beethoven kept his hands behind him, his hat on the back of his head, and walked on.

There is somewhere an account of how the Beethoven monument, long after his death, was unveiled in Bonn. They had certain great people placed in a privileged position in the windows of a house just overlooking the monument, which was still shrouded in the cloths. I think I am right in saying that Queen Victoria and the Prince Consort were amongst the company. A string was pulled at the proper moment and the cloth fell off, and there was Beethoven with his back to royalty. As I said Beethoven was a rude man; even his statue was rude!

But, essentially, Beethoven was a noble-spirited man. There may have been wrong things in his life — we are none of us perfect — but he was a fine spirited man.

Beethoven and the British People.

I must not tell you much more about the life of Beethoven, but I would just like to add a word or two about his relations with this country. He never came here. He promised to come, but was never able to fulfil his promise. Our Philharmonic Society wrote to him and asked him to compose music specially for them. His great Choral Symphony, his Ninth Symphony, was composed at the request of our Philharmonic Society. In the printed score I think you will find a dedication to some royal person, but an autograph score is still in the possession of the Royal Philharmonic Society, and there you will find the original dedication. It was performed by that Society just a century ago last week. If he also issued it with another dedication, that was a practise of the time. A man used to dedicate a piece to somebody, and then he would issue other copies which were dedicated to other people, and in that way he got a lot of support, created friendliness in the various courts, and, as a matter of fact, he was, perhaps, rather dedicating those copies than the work as a whole. And we may feel proud of the fact that our Philharmonic Society sent money to Beethoven, and that a British piano manufacturer sent him a piano when he came near the end of his life. He was not able to use it very long, but he appreciated it very much.

In various ways, then, there were connections between Beethoven and this country. He had a high admiration for the people of this country. You heard some Variations by Haydn a week ago, upon a tune which was prompted by the tune *God Save the King*,* and Beethoven wrote some Variations upon *God Save the King* itself. I do not think they

* *America.*

were very good Variations. They do not rank among his important works, but still he wrote them. There was a gentleman in Scotland called Thomson, who had a very happy and worthy mania for collecting folk music. That is a common thing nowadays, but in those days was not so much regarded. His idea was to collect the great tunes, and then to send them to the greatest composers of the day and to get them to prepare arrangements of these. So you may find many Scottish and other British tunes arranged by Beethoven, with accompaniment for various instruments.

Beethoven was fond of this country and regarded us as his friends, and, especially in his last years, took comfort in the knowledge that his music was understood in this country, and felt cheered by the thought that in this country there was a band of ardent supporters for it.

Now we are coming to some of Beethoven's music, and the first piece you are going to hear is the First Movement of one of his greatest Sonatas, the Appassionata Sonata, played by Harold Bauer.

Harpsichord and Pianoforte.

The deepest piece you heard last time was that set of Variations by Haydn. You remember them? They had quite a lot of deep feeling. You will find Beethoven has gone still further. One thing that favoured this was the fact that the Harpsichord was being superseded by our modern Pianoforte.

The Harpsichord was an instrument looking like this Piano here, but very different in its mechanism and in its effect. The chief difference was that when you depressed a key, something called a ' jack ' went up and plucked the string. Now when you pluck a string, you cannot make much difference of loud and soft. When the Piano was introduced, with its hammers, a very, very much greater range of intensity of tone was possible. You can play a Piano

very, very softly or very, very loudly, and can get every grade of intensity between those two extremes.

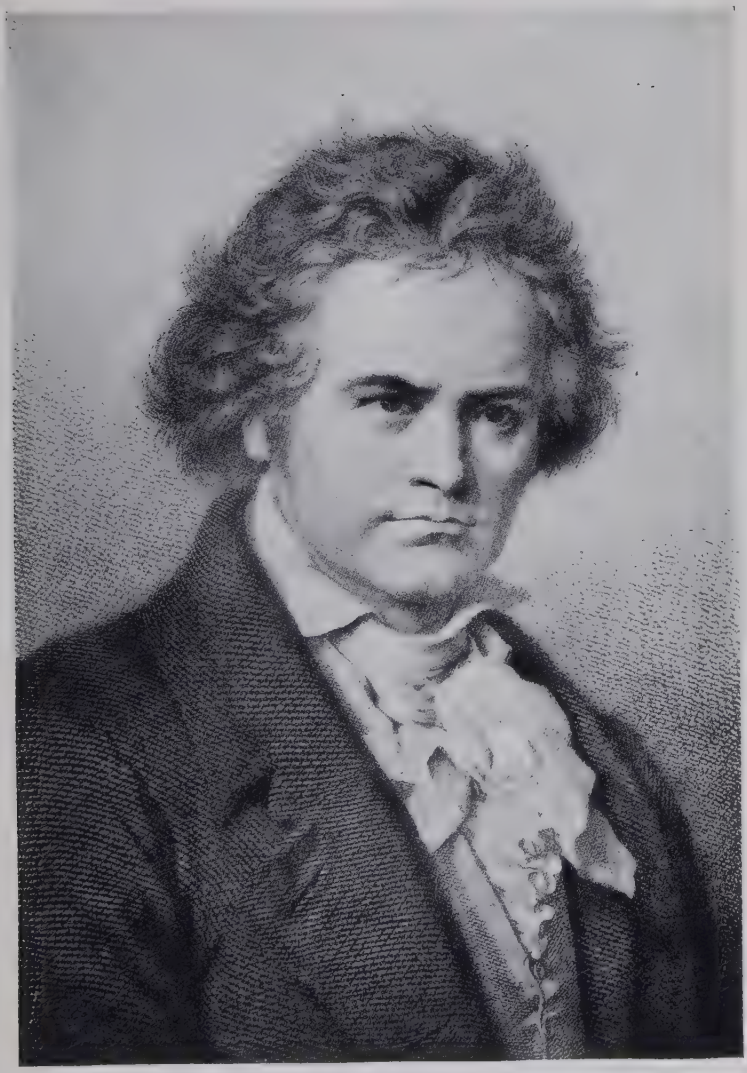
Then with the Harpsichord, the sound died away almost as soon as it was heard; with the modern Piano the sound, though it is dying from the moment it is born, yet has a fairly long life. You can play in a much more sustained way.

Thus the powers of expression of emotion of the modern Piano are enormously greater than were those of the Harpsichord, on which Beethoven was brought up in his youth, and which remained in the lives of Haydn and Mozart as the chief keyboard instrument. Though these two saw the beginning of the Piano, they were not actually influenced by it, because a large part of their lives had been lived during the days of the Harpsichord. So you feel this great difference at once in the music. Besides this, Beethoven is a man who felt more deeply than the sunny Haydn or the charming, elegant Mozart. He could be more angry than they. He could feel sorrow more strongly than they, and all that comes out in his music. It was a fine stroke on the part of Providence to bring about more or less simultaneously the invention of the Piano, a great improvement in orchestral effects, and the birth of the man who knew how to use those new resources.

'Sonata Form.'

Now this First Movement is in Sonata form. A Sonata is usually made up of three or four shorter pieces strung together to make one long piece. The First Movement is generally in a form of which I have already given you examples, and because that form is generally found somewhere in the Sonata, it is called Sonata Form.

What do 'forms' matter in music? Forms are just the composer's way of getting his thoughts and feelings over the footlights, so to speak. As I have said before, he could, if very foolish and obstinate, have simply gone ahead, giving



BEETHOVEN

(Engraving by J. Linder, after C. Jäger

you something new all the time, and equally he might go ahead repeating one tune over and over. But, to keep your attention, he must do something between those two, and one way, which was discovered by Bach's son, Carl Philip Emmanuel, and of which magnificent use was made by Haydn and Mozart, and which was then developed still further by Beethoven, was this: to take two or more chief Tunes, contrasted usually in character, to give you those Tunes and then out of them to develop a long passage in which you wandered through many keys, in which you had the Tunes dissolved into their elements, repeated in various ways, right hand, left hand and so on, giving you a wide range of emotional experience. Then, when the ear was a little bit tired of this, the composer would return to the two Tunes just, or very much, as they were at the first.

That is really all there is in Sonata Form. A First Tune, then a little passage leading to the Second Tune, then after the Second Tune, the two Tunes developed, and then the two repeated or recapitulated.

Here in this First Movement of Beethoven's Appassionata is his First Subject or Tune. Note its broad sweep, its mystery, its deep feeling.

(*See page* 20.)

Now you have heard the First Tune as Bauer is going to play it to you when you hear the Movement as a whole. We have made a special Analytical Roll by taking Bauer's Duo-Art Roll of this piece, cutting out his treatment of various passages and putting them into a sort of introduction to the Roll proper. When you have heard these passages we shall give you the piece as a whole.

I think you will remember that First Tune. It is a very, very distinctive Tune or 'Subject'. Did you notice this little feature? —

Just remember that little rhythm. You will find that turning up again later in the morning. It is a favourite of Beethoven. But the main feature of the tune is that broad sweeping melody, and the general emotion expressed is rather sombre, serious, mystical.

Now we come to the Second Main Tune, and this falls into two parts. If you like, you may say that it is two Tunes. The first one is a happy, singing Tune.

(*See page* 21.)

You will find that Beethoven makes a magnificent use of that when he comes to the middle, or 'Development' portion, of his piece.

Then comes another part of this Second Tune, or, if you like, a Third Tune, and this is a Tune of agitation.

(*See page* 22.)

There is the subject matter out of which the piece is to be made, three distinct Tunes, with three distinct emotional characters.

Now just a little bit of the 'Development'; so that you may understand what I mean by the word. Here is a passage in which you hear a part of the First Tune. The Tune is first in the left hand, with a sort of accompaniment in the right hand, and then *vice versa*.

(*See page* 24.)

Now we will have a little bit of the Development which shows you a treatment of the Second Tune. Notice how it is made to *mean* more than before. It is a rather simple little Tune, just a little happy feeling expressed in music. Now the Development extends it, and there grows out of it a lengthy passage with a great deal of significance.

(*Further example, from Analytical Roll.*)

Having developed his Tunes at some length, Beethoven now begins to repeat them. I am not going to give you the

'Recapitulation', except just the beginning of it where you hear that First Tune again. This time the composer has introduced a new feature — a sort of drum note in the left hand.

One of Beethoven's friends asked him 'What do you mean by that Appassionata Sonata?' Beethoven gave a strange reply. He said, 'Read Shakespeare's *Tempest*'.

It is a wrong idea to say that music has a meaning that can be just as well expressed in words or paint. Of course, some of Beethoven's music suggests thunder, the singing of birds, the playing of the village band, but music cannot go very far in representing. In that *Pastoral Symphony* it reproduces actual sounds, which can pretty easily be done. But when Beethoven wants to make you think of a beautiful landscape, as he does in another part of the *Pastoral Symphony,* though he gives you something very lovely, he has *to tell you* that it is meant to represent the landscape.

Music cannot give you *ideas* with the definiteness that words can give you them, or represent objects with the definiteness of a picture, and it is wrong to suppose that every piece of music has a 'meaning' in that sense.

If you read a poem, you find beauty of thought and you find emotion. Beethoven or any other great composer can give you beauty of melody, harmony, and so forth, and he can give you a series of emotions. He cannot give you actual *thought* in a succession of definite ideas.

Possibly Beethoven was inspired to write this Appassionata Sonata by having read Shakespeare's *Tempest,* but if so, he did not attempt to put that play into music, but merely reproduced in music some of the emotions which had been stirred in him by reading it.

Think of Prospero in his island home, a man of noble mind, great powers over the forces of nature, able to call spirits. Think of Miranda and her tender love for Prince Ferdinand. Think of the lightsome spirit, Ariel, with a speed as great as that of our Radio. Think of the savage, deformed Caliban. Think of the honest old counsellor, Gonzalo, and of drunken Trinculo. None of these can be represented in music, but when you think of them they raise in your mind a whole series of widely differing emotions, and those emotions are capable of musical representation.

If you like, as you listen to this Sonata, you may find some connection between it and Shakespeare's *Tempest,* but if there is such a connection it is not a very close one.

Now you have heard the subject matter, and there are two ways in which you may hear the Movement as a whole. You may say, 'I am going to catch each of these subjects when it comes again'. 'I am going to notice how the music moves from key to key'. 'I will notice whether Beethoven tacks on that sort of Coda or tail-piece, which is so often a feature in music', and so on. If you wish, you may listen to the construction of the piece in that way, and that is quite a good thing to do — once in a while.

Or, if you wish, you may say, 'Well, now, I have got those Tunes into my subconsciousness and am simply going to listen to the Movement as a piece of music'. That is the right way to do. The first, conscious, way is a very good way of listening in order that you may get the knack of

listening in that other way subconsciously. So now, if you like, you may put all that I have told you aside, and simply *enjoy* Bauer's playing of this first movement of the Appassionata Sonata, as reproduced in this roll of paper upon this musical instrument.

(*The First Movement of the 'Appassionata Sonata,' as played by Harold Bauer through his Duo-Art Recording.*)

I do not think I could have given you as our first piece, a piece more typical of the Beethoven spirit than that one. You feel that it is suffused with a romantic spirit which was lacking in most of the Haydn and the Mozart music, or at any rate only existed there in a much fainter fashion.

Slow Appreciation of New Music.

Beethoven was not at once appreciated by everyone. In the life of people still living, no public pianist could play a whole Beethoven Sonata at a concert. Songs or lighter pieces had to be interpolated. Berlioz in 1862 wrote about Beethoven's Sonatas, 'The moment will probably soon come when these works, which are ahead of all that is most advanced in art, will be understood, if not by the crowd, at least by the select public. This is an experience to be tested, an experiment to be tried, but should it not succeed it must be tried later again and again'.

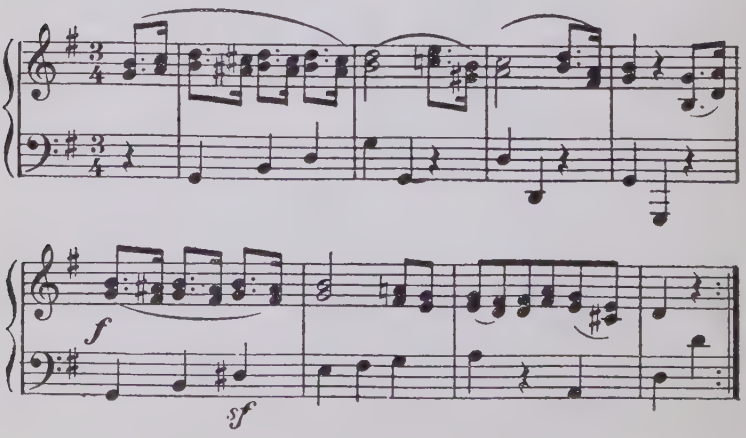
So you see how anything new in music fails of instant appreciation. There are always people who welcome it, but there are others who hang back. Conservative-minded people are repelled by any sort of new spirit or new method in music. These great works, which nowadays are loved by thousands of people, were not appreciated at first. That should always give us patience with new composers. Of course, some of their works will fade away, but we ought to give them a chance, and to remember that there is in the human heart a deep-rooted conservatism, and that is something in all of us which we should fight.

A Beethoven Minuet.

As further illustrations of Beethoven's music I am going to have played to you a Minuet and then a Scherzo. When Haydn and Mozart and people of their time, and before their time, were trying to find a suitable way of writing long orchestral or keyboard pieces, they hit on this idea: to write a number of pieces in the style of the dance pieces of the day, bring them together and call them a Suite of pieces, and put it forward for people to enjoy. That was a very successful plan. At the first lecture you heard pieces by Handel and Bach which came from Suites of that kind. When out of the Suite grew the Sonata, one of those dance forms still lingered, the Minuet, a courtly, stately dance.

Here is a Minuet written by Beethoven (as a separate piece, in this case), with which we will soon contrast something which he developed out of the Minuet form, something vastly more important — I will not say more enjoyable, for his Minuets in their quiet, gentle way are extremely enjoyable, but something which 'means' more in the sense of the word 'meaning' which I have just explained.

(*Minuet in G, as played by Ethel Leginska through her Duo-Art Recording.*)



As I listened to that piece it came to my mind how I once heard Miss Leginska play in the Aeolian Hall, New York. A German said to me, ' She do play vell, dat little Polish girl '.

I said, ' She is not Polish. She is an English girl '.

He replied, ' No English girl vould be called Leginska '.

I told him, ' She was born at Hull and her real name is Leggins '.

He still maintained, ' She is *not* an English girl. *No English girl can play like dat!* '

A Beethoven Scherzo.

Now out of that stately, three-beats-in-a-bar, courtly, gentle, lovely dance form, Beethoven went on to develop what we call the ' Scherzo '. The word is Italian and literally means ' joke'; very often he made his Scherzi very jocular, and in all cases they are at least livelier, much more elaborate and vigorous than the Minuet. Sometimes he did not even keep to three in the bar, and you will find in the middle of the Scherzo you are about to hear a long passage of four-in-a-bar.

This is the very wonderful Scherzo from the Fifth Symphony. It is properly, of course, a purely orchestral movement, but it reproduces very well on the Duo-Art, and that is how we are now going to hear it.

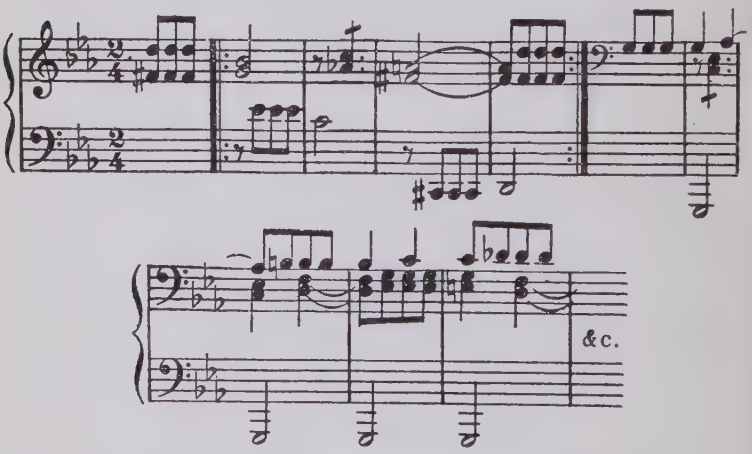
(*The Scherzo from Beethoven's Fifth Symphony, played by Albert Stoessel through his Duo-Art recording.*)

A Beethoven Symphony Movement.

Now we are going to have the first movement of the celebrated Fifth Symphony of Beethoven. Have you ever heard of Beethoven's sketch books? You might if you had been walking in the streets of Vienna, about a century ago, have seen a fellow coming along, hurrying through the rain, and then, perhaps suddenly stopping, pulling a little book

out of his pocket and jotting something down in pencil. That would have been Beethoven. In the middle of the night he would sometimes wake up, and there was his sketch book beside him. At any moment he was liable to have a thought which might afterwards grow into some great composition. Many of his sketch books were unfortunately destroyed, but many still exist and can be seen in the Beethoven Museum, in the house where he was born, at Bonn. The sketches for this Symphony we have had made into a Duo-Art roll, so that you may hear the first thoughts for the Symphony that came into Beethoven's mind, so far as we can trace them in his sketch books for this movement.*

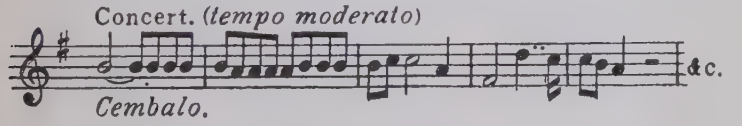
(*Subject Matter of Symphony Movement played by Albert Stoessel through his Duo-Art Recording.*)



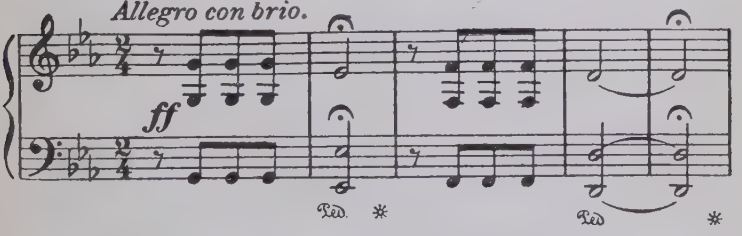
* The extracts from Beethoven's Sketch Books are taken from Grove's *Beethoven and his Nine Symphonies*, by kind permission of Messers. Novello & Co. Ltd.

Then on the very same page he has another idea for treating that theme.

On the opposite page he has a theme very like it, obviously originating from this one, which afterwards grew into the G major Pianoforte Concerto.



Now we will have the theme as we find it in its final form in the first movement of this Fifth Symphony.



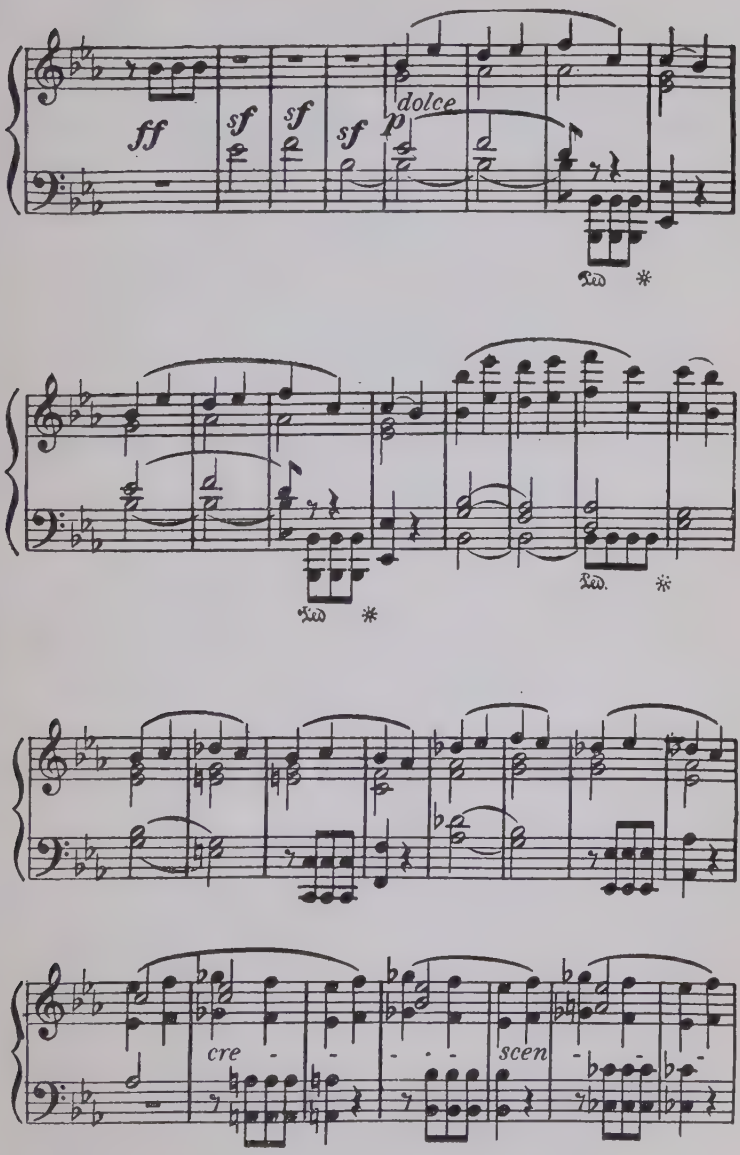
Somebody asked what he meant by that. He said 'Fate knocking at the door' * Out of that little theme he makes the First Tune, and this is it:

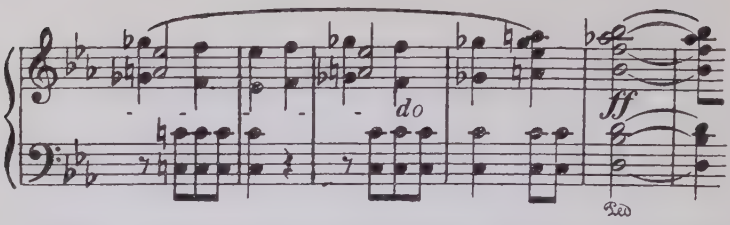
* See reference to this same rhythm a page or two back, where the 'Appassionata' Sonata was discussed.

Now for the germ of his Second Tune, a much quieter Tune, and yet with it he has put the rhythm of his First Tune underneath,* and that rhythm we may indeed say pervades the whole Movement.

* Possibly he learnt this effective device from Mozart. See page 74.

This is the Tune that grows out of that.





Now, as the last thing this morning before we part, we are going to hear that Movement as a whole.*

(*First Movement of the Fifth Symphony, as played by Albert Stoessel through his Duo-Art Recording.*)

* The piano version of the Symphony from which quotations are made in this report of the lecture is that of E. Pauer, published by Messrs. Augener Ltd., to whom acknowledgements are made.

SOME OF THE COMPOSERS SINCE BEETHOVEN

LECTURE IV

Some of the Composers since Beethoven

I HAVE altogether too big a subject this morning. 'Some of the Composers since Beethoven.' The previous lectures have been on Bach and Handel, Haydn and Mozart, and Beethoven, and now we come to some of the composers since Beethoven. I have had one or two letters saying that it was hoped that I would take Tchaikowsky and certain other modern composers who were named, but it is not possible to cover all the ground suggested by my various correspondents. All I can do is very briefly, very imperfectly, to give you a hint or two as to the main influences in music since the death of Beethoven. I can see quite well from the letters I have had that some day there will have to be a further course of lectures here, and in that case I will try to take in all the composers about whom you have written or may write to me, and to tell you something about them, and to give you some of their music.

The first item on the printed synopsis in your hands is this: 'What Beethoven did for Music — a Brief Recapitulation'. I must not spend much time in recapitulation. Just let me very hurriedly recapitulate, however, not merely that last lecture, but the whole series. We began with Bach and Handel. We ought to have begun much earlier. We ought to have begun with the English composers, who laid the very foundation of the world's keyboard music, but this subject also must be reserved for another time.

THE PERIOD OF 'FUGUE' AND 'SUITE'.

You realise that the music of Bach and Handel had this great characteristic amongst others — it was what we call

'Contrapuntal' music. If I were addressing children — these lectures were intended for *real* children, but some of you are older children and some of you adults — I should use the word 'woven' music, a number of strands of melody woven in with one another, each strand beautiful in itself, and the whole making a beautiful fabric.

You have the type of that sort of composition in say a chorus of Handel's *Messiah,* where Soprano, Contralto, Tenor and Bass each have something beautiful to say, and the whole becomes something very dignified and very beautiful. You have the type again in a Bach Fugue for the keyboard, where, again, though there are no actual voices, there are definite strands — just as definite as though each of them was allotted to a particular voice or a particular stringed instrument. That was the kind of music which they wrote in Bach's and Handel's day.

Then you remember that, in addition to that music, the Fugue, or the fugal type of music, they gradually developed a type of instrumental music which, in its beginning stages, had been first brought into existence very largely by our English composers of the Elizabethan and early Stuart period, the string of pieces contrasted with one another, making one big piece which we call a Suite. These contrasted pieces were modelled upon some of the dance tunes of various nations. Those Suites, as Bach and Handel wrote them, were in themselves very often Contrapuntal in character, so that even there you have the distinguishing characteristic of that age in the history of music, Counterpoint.

The Sonata Period.

A little later Haydn and Mozart come along, and their age is especially the age not of the Fugue, though they did sometimes write fugally, but the age of the development of the instrumental Sonata and the Symphony. The Sonata and the Symphony grew out of the Suite until they gradually lost their dance-like character. People still went on

writing Suites. Suites are still written to-day, but out of the Suite has grown the Sonata. When a Sonata is written for a full Orchestra, we call it a Symphony.

Haydn and Mozart, as you remember, were very much occupied in settling the lines of the Sonata and Symphony, in discovering how the themes, the Tunes out of which the Sonata or Symphony Movement was to be made, could be well contrasted with one another, how they could be contrasted in character and in key, how they could then be developed and repeated and the whole thing made effective. For obviously in a piece of music you cannot constantly repeat one Tune; that would be tiresome. Nor can you constantly go from one Tune to a second, and to a third and fourth; that would be altogether too fatiguing. It would be like trying to read a dictionary. So you have to do something between the two. You have to get the contrast and variety, and yet you have to have the same Tunes, Themes, Subjects coming round again, so that they may bring that sort of relief that we feel on the recognition of an old friend.

Then came Beethoven. He took the Sonata-Symphony form, which Haydn and Mozart had developed, and into it he put a deeper feeling than they, occupied with its development, had been able to do. He was himself a man of boisterous humour, of strong emotion, and those things came into his music.

The Romantics.

Now we reach the point where to-day's lecture proper begins — Romanticism in music. There is Romanticism in the work of Bach and Handel, Mozart and Beethoven, and yet it is the period that follows Beethoven that is definitely called the ' Romantic Period ' in music.

What do we mean by Romanticism? You may have two pictures, equally beautiful, but the one of them without a great deal of deep feeling in it, the other of them also

beautiful — more beautiful, less beautiful, just as beautiful as the first one — but with that deep feeling which was lacking from the first. Both of those pictures we might be very glad to have upon our walls, but they are two different types — which we may call the Classic type and the Romantic type.

We may see the same thing in Sculpture. Look at some beautiful Greek sculpture, and then go and see something by Rodin.

You have the same thing in Literature, and in this very age where Romanticism was becoming so strong an influence in music we find it entering strongly into our own English literature, the polished periods of Pope falling into a little less favour, Wordsworth and the Lake group inspired sometimes by apparently trivial objects, a daisy, or a cottage, or a cottage girl, writing the most lovely poetry, not perhaps always so polished in their wording, in their rhythm, as the poets of Pope and his school, but conveying to us a sort of indefinable glamour which we call Romanticism.

Now the composers who had most to do with the development of that type of feeling in music, a type of feeling which, as I have said, you can find in the works of Bach and which we certainly found a fortnight since in those F minor Variations of Haydn, and which you can find abundantly in Beethoven, the composers who developed that type of feeling in music more than anyone previously had done, and made it an almost invariable part of their emotional scheme, were especially Schumann and Chopin, and in a less degree Mendelssohn. It is easy to remember their dates, because they were all born within about a year of one another in the years 1809 and 1810. Following them came that great dramatic composer, Wagner, who was born in 1813. So just that turn of the decades, of the first and second decade of the last century, is the period when these composers were born.

SCHUMANN

(Engraving by T. Bauer, after C. Jäger)

SCHUMANN.

Now a little about these composers, with just a little of their actual music. I will begin with Schumann. It is rather significant that he was the son of a bookseller, the son of a man who sold literature and loved literature. Schumann himself grew up amongst books, grew up to love reading the best prose and the best poetry, and remained throughout his life the literary man in music. Mozart read comparatively little and can indeed not have had very much appreciation of literature, as literature, or he would not have set to music some of the opera libretti he did. Whereas Mozart very largely wrote music in which the balance inclined rather to beauty and perfect form, Schumann wrote music which was sometimes deficient in beauty, or at any rate deficient in form, for many of his pieces are not well arranged as to form. Some of them end abruptly, some of them pass abruptly from one section to another. But they all have this strong romantic feeling about them. Many of them are, we may say, of a literary character, as their very names will often show us.

Now let us take a little piece of Schumann's called *Soaring*. That is one of a set of pieces, and notice the names of them. The set is called *Fantastic Pieces*. The first one is called *Evening*, the second *Soaring*, the third *Why?* the fourth *Whims*, the fifth *In the Night*, the sixth *A Fable*, the seventh *Restless Dreams*, and the last *End of the Story*.

Those are really literary titles. You would rather expect to see those titles as titles of poems than of pieces of music. This romantic music is a sort of poetry in tone, and out of what Schumann did in bringing this strong literary element into music, came a great development of which I may have time to tell you to-day; if not, I must do it later.

(Schumann's 'Soaring', played by Josef Hofmann through his Duo-Art Recording.)

Chopin.

Another very important romantic composer is Chopin. You know what Chopin's music is like; he is a very good example of romanticism in music. Everything he writes for the Piano is very beautiful, but he does not know how to handle the Orchestra. Schumann was an important Orchestral writer as well as a Piano writer. Chopin is essentially a Piano writer. Schumann was also a great Song writer, but Chopin was only a great Piano writer. He was *the* great artist of the Piano. In almost every one of his pieces you will find that there is striking beauty. And there is always this romantic feeling of which I have been speaking.

One type of piece that he wrote was the Nocturne. The word means 'night piece'. It is a fanciful title. Mozart once wrote a night piece, but it was not a Nocturne in this sense of the word. It is Chopin who has made the word Nocturne a household word wherever music is loved. Generally his Nocturne is something like this. A beautiful singing melody in the right hand, and an accompaniment in arpeggios or chords in the left hand: then perhaps an Episode in alternation with this: then perhaps a return to the first passage. The singing melody is not just a plain-sailing song, such as you could perform with the voice. Very often it has elaborate and beautiful little rapid passages in shakes and trills, and a type of passage that, to borrow a term from Oriental architecture, we can only call the Arabesque. You are now going to hear a Nocturne. This Nocturne is to be played to you on the Duo-Art instrument. It is performed by Edwin Hughes, a well-known American pianist.

(*Nocturne, played by Edwin Hughes through his Duo-Art Recording.*)

That piece had, in the right hand, the singing melody of which I spoke and, in the left, the chord accompaniment.

I wonder how many of you know that particular Nocturne. Those of you who do, know that *it is not by Chopin at all!* It is by a British composer named John Field. John Field was an Irish boy who came to London and learnt the piano business in the firm of Clementi. Clementi was a great pianist. He was also a maker of pianos. Clementi took Field to Russia, and in Russia he stayed for the rest of his life, so that in books you will often find him spoken of as 'Russian Field'. There he remained, and there grew famous as a pianist and composer, and he brought into existence this form of music which we call the Nocturne. And Chopin studied his Nocturnes and wrote pieces in the same form, and just gave them that added touch of poetry, that touch of Romance, which has resulted in Chopin's Nocturnes henceforth holding the field — that was not intended

as a pun — and Field's Nocturnes almost dropping out of sight. Many of them, however, are very beautiful and we ought to play them.

I would like to read you something from a preface which Liszt wrote to an edition of Field's Nocturnes:

> 'It was formerly necessary that pieces should be either sonatas or rondos, etc. Field was the first to introduce a species which belonged to none of the established classes, and in which feeling and melody reigned alone, liberated from the fetters and encumbrances of a coercive form. He opened the way for all the productions which have since appeared under the title of "Songs without Words", "Impromptus", "Ballads", etc., and to him we may trace the origin of those pieces designed to paint individual and deep-seated emotions. He discovered that domain, as new as it is favourable to inspirations more subtle than grandiose, to fantasies rather lyrical than dramatic.
>
> 'The name of night-piece well suits those works which Field chose so to denominate, carrying our thoughts to those hours when the soul, freed from all the cares of the day, turns solely upon herself and darts into the mysterious regions of the starry heaven. We here behold her, aerial and winged, hovering, like the Philomel of antiquity, above the flowers and the perfumes of nature of whom she is enamoured.'

Here Liszt himself is becoming very lyrical, and I think I will drop him at that point, merely drawing your attention to the fact that one who was recognised as the greatest pianist of his day was devoted to the works of Field. In this Nocturne, the Nocturne in F sharp, you will see the same characteristics as in those by Field — the melody in the right hand, the arabesque passages, the contrasting middle piece, and so on.

(Nocturne, as played by Arthur Rubinstein, reproduced by Duo-Art Roll.)

The great merit of these meetings that we have been holding for a month of Saturdays has not been anything I have been able to tell you, but the bringing into orderly juxtaposition of the works of different composers, so that you might realise the progressive development which has been taking place in music; and so in that Nocturne of Field's and yet more the Nocturne of Chopin's, I am sure you realise there is a quality that we did not have in Bach, Handel, Mozart or even Beethoven, tender, wistful type of Romanticism.

Of course, Chopin wrote many things besides Nocturnes. He was partly a Frenchman, but more a Pole, and in many of his pieces he makes use of Polish types of music. Some of his pieces are called Polonaises, and are definitely in a Polish dance style.

There is one little point about Chopin to which I wish briefly to allude. Everybody knows that Chopin's music must be played with *rubato*. *Rubato* means this — instead of playing a piece steadily through, metronomically from the first note to the last, we ought to have a little swaying feeling, a little hurrying there, a little slackening here, and so forth. In that way the music becomes alive, feels natural.

That is true of the music of all composers. It is not confined to the music of Chopin. The fact that Chopin called for *rubato* in his music, and that people have spoken so

much about Chopin's music requiring *rubato,* as it does more than the music of most composers, has resulted in pianists who play Chopin very often distorting his music, putting in *rubato* for the sake of *rubato.* Hundreds of times in this hall have I heard pianists, sometimes pianists of great fame, hanging on to a note, hurrying another, and, by so doing, not making the music any more effective, not bringing any more feeling into it.

There must be *rubato,* but it must be a *rubato* that you can feel to be necessary. You must not be putting *rubato* in Chopin simply because you know his music requires it. Between you and me I did not quite approve of everything that that player did in playing that piece. I did not think the *rubato* was always quite purposeful. It was sometimes just a little erratic, but of course the very virtue of a Duo-Art Roll is that it gives you a performer's actual performance, absolutely true in all the nuances of speed and rhythm. The instrument cannot err in those matters, and so you may try a roll and compare the great pianist's reading with your own and perhaps learn something from it, either something to do or something to avoid. Or you may get the same piece played by two or three different pianists of reputation and compare their readings.

About Mendelssohn I am not going to say much. His music is very well known, and I have not found time in this morning's programme for any of his music. He was a very wonderful boy composer, and in late life composed much music which had this great merit, that almost everyone could appreciate it. Even if they considered themselves 'low-brows', people could appreciate such pieces as Mendelssohn's *Songs without Words,* or some of his orchestral pieces. That is a great service which he did for music. He provided us with much music which is common ground for the reasonable 'high-brow' and for the reasonable 'low-brow'.

Wagner.

I am now going to say a word about Wagner. Wagner, of course, is not a Piano composer. The one or two little pieces he wrote for the Piano are of no importance whatever. Nor is he a composer of Songs, or independent orchestral pieces. He is a stage composer. He took the Opera form as it existed in his days — here I am tempted into a rather long digression, but I must resist the temptation — he took that form and tried to make it more reasonable. Instead of its remaining, as it was when he took it in hand, a string of separated and rather disconnected Songs, he made it one thing right through from beginning to end. He wrote his own libretti, so that the same mind that conceived the dramatic poem conceived the music to which it was set. He insisted upon scenery being designed in a way he felt to be conformable with the dramatic requirements, not done in a merely conventional way, and he insisted that the acting also should be good, and that a musical stage work, instead of being a string of beautiful tunes accompanied by scenery, dressing and a little acting, should be what he called not Opera but Music Drama.

He wanted the dramatic side to be as important as the musical side. He did not altogether succeed, and I think there is a proof of that in this fact, that whereas nobody, so far as I know, has ever taken the libretti of his music dramas and acted them without music, constantly we find that great stretches of the music are taken and performed without the libretti. Wagner was in his way, a fine dramatist, but he was a great musician.

Wagner's work grew very largely out of that of Beethoven. As a youth he studied Beethoven and all his life felt that his work was a continuation of Beethoven's. Beethoven had, as I told you, brought the expression of strong and even violent emotion into music. You remember the difference that we find between a Sonata before Beethoven and a Sonata by Beethoven; we may find something of the same

kind of difference between a stage musical work before Wagner and a stage musical work by Wagner.

In order partly to make his work continuous from one end of an Act to the other, and also to connect the Acts in musical thought with one another, he used little snatches of tune which are called ' Leit-Motifs ' or ' Leading Motifs '. One of these may be associated with a particular character in the opera, and frequently when that character is coming upon the stage, or passing from the stage, or is desired to be brought to your thought, his Leit-Motif may be heard, softly or loudly, somewhere in the Orchestra. Or some particular idea or some particular emotion may have a *motif* associated with it, which is brought in from time to time in the way I have mentioned. In that way the whole score is, if you like a mosaic of these *motifs,* though I think the word hardly suitable, for the process is rather one of weaving.

Wagner's music is very contrapuntal. You often find several strands going on together.

In the piece which you are about to hear you will note two or three of those *motifs* which I mentioned. The piece comes from the first drama of his great set of music dramas, which is called *The Nibelung's Ring.* Here is one *motif* which he associates with the gold ring which forms the very starting point and closing point of the whole story:

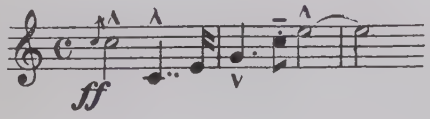
The Ring is one which brings misfortune to everybody who possesses it, and as everybody wishes to possess it there is a great deal of misfortune through the four evenings that you spend in listening to the four Music Dramas.

WAGNER

(Steel engraving by Krauss, after a photograph)

Here is another *motif,* which is associated with the abode of the gods, Valhalla — built for the gods by two giants on the first evening you enter the theatre.

In the story there is a sword, Siegfried's Sword, which plays a very important part in the development of the plot, and here is the sharp, keen-edged sword *motif:*



Those are just three of the large number of *motifs,* out of which that series of four Music Dramas is made up. I have given them in the form in which they are going to be used in a moment.

Now we are going to have something not exactly as Wagner left it, but as it was made into a Piano piece by his father-in-law, Liszt.* I suppose that, though it does not represent Wagner's score exactly, yet it had his approval. You will find that this passage, that of the entry of the gods into their new palace, Valhalla, is made up of the three *motifs* which you have just heard.

(*Entrance of the Gods into Valhalla, as arranged for the Piano, played by Ralph Leopold through his Duo-Art Recording.*)

* Published by Messrs. Schott.

Grieg.

Now I am going to say a few words about Grieg. Grieg was a Norwegian, and he represents a definite movement of his period, the coming of strong national feeling into music, and the use of national tunes. You can find that use in Haydn and in Bach. Bach occasionally used the tunes of his day, or tunes that were written in the style of the folk tunes of his day. Haydn very often, in his symphonic Movements, used as his subjects or themes tunes that he had picked up from the country people in that part of Croatia in which he was born and brought up. Beethoven also used themes of that kind occasionally, but none of those composers did this systematically and in the same way as it has been done later and in our own time.

Grieg was very deeply influenced by the folk tunes of his own Scandinavian people, by their song tunes, by their fiddle tunes, and their dancing tunes. Though he did not to any great extent, if at all, use these actual tunes as the basis of his music, he used musical themes which were modelled upon them, which were similar to them in their rhythms and in their melodies. In some cases also he used harmonies which were suggested by what he heard in some of the fiddle music. They have peculiar ways of tuning their fiddles in Norway, peculiar ways of using certain chords, and by this he was able to profit. So he gave very much of his music a distinctive northern Norwegian cast.

There is a great deal I would like to tell you about Grieg's life, but I must leave you to read it for yourselves. He associated a great deal with his own peasant people and learnt from them.

Grieg actually helped to make Pianola rolls of

Album Leaf.	"Peer Gynt" Suite.
In Spring.	From the Carnival.
The Wedding Day.	Norwegian Bridal March.
Humoresques.	Lonely Traveller.
The Butterfly.	March of the Dwarfs (Troldtog).

Mr. G. W. F. Reed, London manager of the Aeolian Co., who assisted him, says:

'I remained in Bergen for a week, working with Grieg several hours each day, until the marking was complete, and the metrostyle line on each roll was to his absolute satisfaction. As the work progressed, and he commenced to realise what the invention of the "Pianola" really meant to the music lover, he became very enthusiastic, so much so that during the few remaining years of his life, Grieg was numbered amongst the staunchest supporters of the instrument.

'I shall never forget my delightful visit to his villa, "Troldhaugen", a few miles from Bergen, situated on one of the many beautiful fjords which abound on this coast. Here, in his home, surrounded by his family and friends, he played piece after piece and chatted about the many quaint sources by which they had been inspired; old Norwegian legends of the dwarfs, giants, etc., who in his imagination peopled many of his pieces. My friend, Johannes Wolff, the violinist, himself an old friend of Grieg, was there also, and together they played several Movements from the Violin Sonatas. Then, after a simple Norwegian supper, we sat in the music room with the wonderful glow of the Norwegian twilight coming in through the windows, while Madame Grieg sang a number of her husband's Songs'.

I find that Grieg's Piano Concerto is one of the most popular pieces in the country. Many people, 'low-brows', used to write to me, thinking I had something to do with the programmes of the British Broadcasting Company, and complaining that some of the music was beyond them. But, I found, they generally loved Grieg's Piano Concerto. When I asked some of them how it was that they came to know that Concerto, a piece of 'high-brow' music like that, they said, 'We hear it in the Cinemas'.*

Now we are going to hear the last movement of Grieg's great Piano Concerto. It should properly be played by

* "Movies."

Orchestra and Piano, but we have no Orchestra here, so we are going to use an arrangement which merges the Orchestral parts and the Piano parts, made by Percy Grainger, the Australian pianist and composer, who was a warm personal friend of Grieg's. Grainger collected many of our English folk tunes and took them to Grieg and showed them to him, and Grieg was delighted with the folk tunes of our country. As Grainger and Grieg were so closely associated, I have no doubt that this Duo-Art treatment of the last Movement of the Concerto is very much what Grieg himself would have sanctioned.

Last Movement of Grieg's Piano Concerto, as arranged by Percy Grainger and played by him through his Duo-Art Recording.)

There are many other composers about whom I ought to talk to you, in fact I can see that matter remains for about a hundred and fifty more lectures. So I am leaving out a great deal. You must either read about these other composers for yourselves or else I must find some later opportunity of telling you about them. The best thing is to read for yourselves. From a lecture you take away a certain amount of actual knowledge, but a great deal you forget. Indeed, what you should be expected to take away from a lecture is not so much actual knowledge as an incentive to follow up the subject for yourselves.

There are two ways of following up this subject, both of which are necessary. One is to read about the Composers and to realise what they stand for in the development and evolution of music; the other — more important — is to become actually acquainted with as much of their music as you possibly can.

There are means nowadays — Phonographs, Radio, the Duo-Art — whereby every man, woman and child may, if they wish, become acquainted with the masterpieces of music. A complete change has taken place during the last few years. Whereas formerly the only people who could hear much music were the people who lived in the centres

of big towns or within reach of those centres, or who could actually play the music for themselves, nowadays everybody in the country has the opportunity of hearing music. That makes it the more important that they should be able to listen to it intelligently. A piece of music is not *just* a piece of music. It represents a general feeling and the state of musical development at a particular period in the world's history, and it represents a state of feeling and a particular stage in the development of some special composer. The more you know about the general evolution of music, the history of music, and the lives and works of the composers, the more you are able to enjoy music when you hear it.

Music To-day.

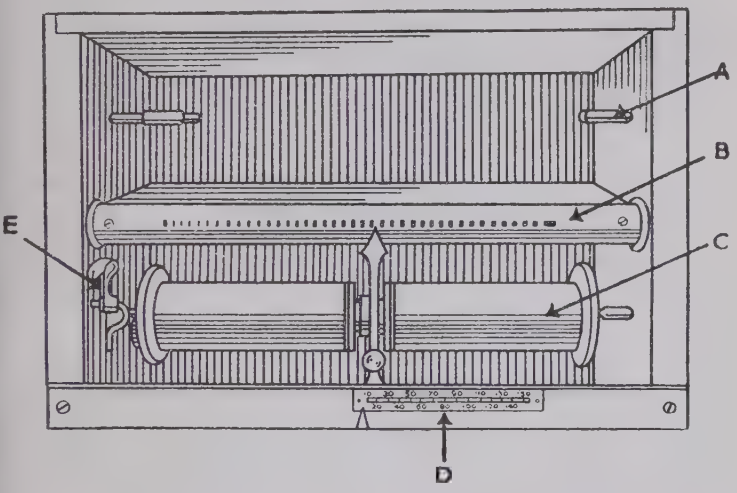
We have only one piece of music remaining on our programme. I am going to jump on and give you just a modest and reasonable statement of one change that is taking place in music to-day. You remember how simple the chords were, the harmonies, in Haydn and Mozart, and you remember that those of Beethoven were fuller in sound and often contained more different notes. Making up a chord in that way, Beethoven was enabled to express stronger emotion. The chords of Schumann had an added richness, and those of Wagner a character quite their own.

Nowadays, amongst the changes that are taking place in music, there is a great change in the harmony, or chords and sequences of chords, out of which music is made. When you hear this little March by Prokofief, a Russian composer of to-day, now about thirty years old, you will feel that it is just like a good old-fashioned March with the harmonies slightly pulled out of perspective, or, if you have a Prokofiefian mind, the harmonies, shall we say, seasoned and so made more attractive to your modern palate.

(*Prokofief's March, Op.* 12, *No.* 1, *as played by the Composer through his Duo-Art Recording.*)

PLACING THE ROLL IN POSITION

KEEPING the 'Gear Lever' at the left, as for re-rolling, place the roll in position between the metal holders, making sure that the flange of the right-hand holder goes into the

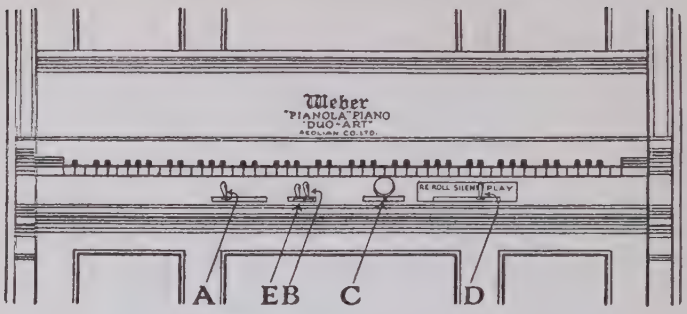


A — Flanged Roll-holder. B — Tracker-bar. C — Take-up Spool.
D — Tempo Indicator. E — Lever for Automatic Sustaining Pedal.

groove in the spool end. To make certain of this it is advisable to press a finger upon the right-hand metal holder, while you turn the roll round with the left hand; then, if the holder is rotated by the roll, the flange is doubtless in the correct position; or if the roll can be turned without moving the holder, the flange is not in the groove, but will probably slip into its place during the rotation of the roll.

Then place the ring of the roll upon the hook in the 'take-up spool', and before throwing the switch, turn the 'take-up spool' with your hand until you have wound past the front portion of the roll, and brought the widest paper on to the 'tracker-bar'.

THE ELECTRIC DUO-ART.



A—Themodist Lever. B & E—Accent Levers.
C—Graduated Accompaniment or Temponamic Disc.
D—Gear Lever—Re-roll, Silent, Play.

The Duo-Art produces the exact reproduction of playing by celebrated pianists, so that their interpretations can be studied and enjoyed. Doubtless it will prove of interest to give a short account of the method by which the Duo-Art records are produced —

The ' celebrated pianist ' is asked to play upon a Grand Piano that in outward appearance does not differ from the usual instrument. Into this piano is inserted an electric cable containing a large number of wires, half of these leading to specially devised contacts under the keys, the remainder running to positions near the point where the hammers strike the strings, whilst the cable itself passes through the wall of the room, coming out into a sound-proof chamber, in which is installed the Duo-Art Recording Apparatus. Here the other ends of the wires are attached to electro-magnets which operate the punches in the powerful perforating machine, each punch corresponding with its proper note upon the Piano.

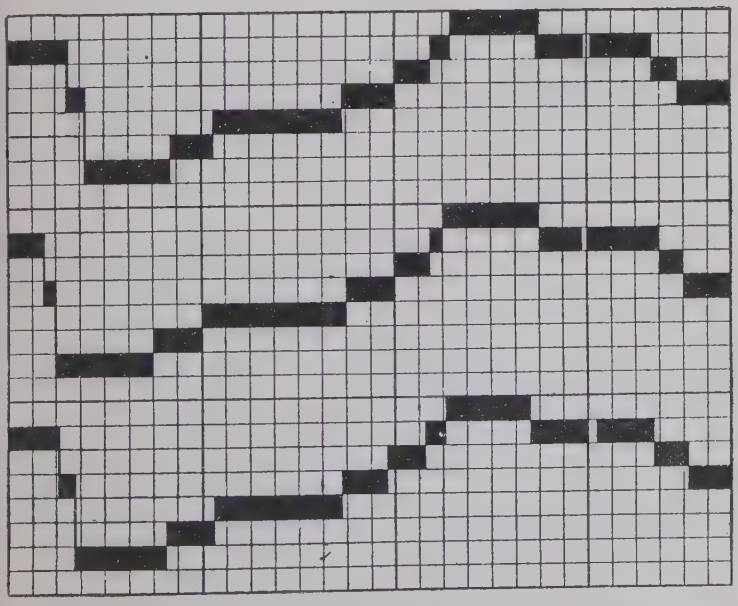
The Pianist plays, the punches perforate, the permanent record is produced!

This method of recording ensures accuracy of reproduction, the length of the perforation being determined by the period during which the key is held down. As the machine

causes the punches to repeat at the rate of 4,000 pulsations to the minute, it is a proof of the agility of the Pianist's finger if he is able to attack and leave the key of the Piano during a single movement of the punch, yet such *staccato* notes are frequently found in the records, and these perforations measure about the 32nd part of an inch in diameter.

The Rhythm is determined by the spacing of the perforations in the music roll as it passes through the recording machine at a uniform speed (usually eight feet in one minute), and this spacing is in exact accordance with the length of time between the notes played by the Pianist, so that when the music roll is placed upon a Duo-Art Piano and caused to move at the same speed, there must result perfect reproduction of the most subtle rhythm.

Mr. John B. McEwen (Principal of the Royal Academy



Graph of Section Raindrop Prelude (Chopin) played by Busoni (upper) Pachmann (lower).

of Music, London) has mapped out a chart to illustrate the different tempo phrasing used by two great Pianists when playing the first four measures of the well known so-called *Raindrop* Prelude by Chopin.

The Melodic outline is shown by its position in the horizontal sections; the vertical columns represent the regular divisions of the rhythm, each one being of the value of one quaver; the Bar lines are shown by darker lines.

The MIDDLE SECTION shows the rigid metronome tempo with the notes occurring exactly upon the rhythmic positions indicated in the printed music.

The UPPER SECTION is taken from the Duo-Art music roll recorded by Busoni.

The LOWER SECTION shows the amount of *tempo rubato* used by Pachmann.

In both records the first note is in excess of its actual value. Busoni held it an extra eighth note, while Pachmann increased its normal length by a dotted sixteenth note.

The short notes are *all* extended beyond their value by both these artists, and this excess of time is balanced by a reduction of some of the longer notes, particularly the dotted half-note in the second bar, so that eventually the termination of the phrase occurs very close to its actual rhythmic position.

Where the note F is repeated at the beginning of the fourth measure, theoretically the previous note should extend exactly to the commencement of the bar, but if the note is to be played twice, there must be a point at which the finger is raised, and this is shown by a slight division in the marking of the two notes just before the bar line in the middle section. It is interesting to observe that while Busoni raised the finger for a very short time and played the two notes with the different values indicated by the composer, Pachmann made a wider space between the notes and played them as though they were of equal value!

The highest note of the phrase is slightly shortened by both pianists, but it is almost certain that if a vocalist

had to sing that melody, the top G would be considerably extended.

Likewise the Touch of the pianist is recorded and reproduced, still by means of perforations in the music roll, in conjunction with mechanism in the recording machine and in the Duo-Art Piano. With the Dynamic Controls, sixteen different degrees of touch can be produced; extending over the whole range of finger power, from the lightest *pianissimo* to the strongest accent, and in combination with the Themodist device the melody is differentiated from the accompaniment, each having its own set of dynamic controls with the full range of touch just explained.

Perhaps the greatest tribute to the artistic effort came from Paderewski, when, speaking of his Duo-Art record of one of his own compositions, he said that listening to the reproduction gave him the same feeling in his heart as when he played it himself.

For the purpose of playing artists' records upon the Duo-Art it is only necessary to place the roll in position, set the 'Tempo Lever' at the figure indicated upon the music roll, and start the electric motor. The Duo-Art record will then be played with all its variety of expression and will re-roll itself without any further attention.

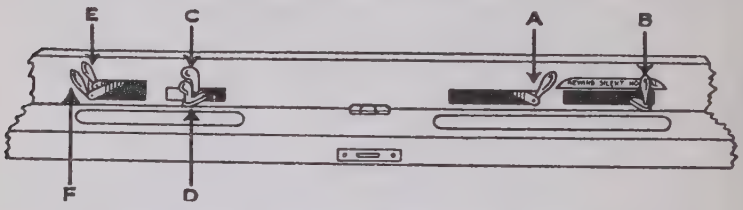
Ordinary Pianola music rolls can be played upon the Electric Duo-Art instrument; then the expression is under your personal control by means of the levers.

Method of Using the Control Levers.

The lateral movement of the 'Temponamic Lever' will give the whole range of *tempo* variation, from a pause to *presto,* whilst the turning of the milled head of this same lever will give gradations of tone to the unthemodised notes. The effect of this lever should first be tried in the 'Normal' sections of the roll, but it can of course be used to vary the accompaniment during 'Sólo' sections, and in these themodised portions the lever A must be used to vary the touch of the melody notes. This will increase the strength of the

themodised notes as the lever is moved to the right, and the manipulation of this lever should be slightly in advance of the playing of the notes.

During unthemodised portions of the roll, the levers E and B can be used to take the place of the themodist perforations, the upper one opening the bass valve, and the lower opening the treble valve, but these two levers will have no appreciable effect until the lever A is also moved,



A—Tempo Lever. B.—Gear Lever (Re-roll—Silent—Play).
C—Bass Subduing Lever } or Graduated Accompaniment Levers.
D—Treble Subduing Lever }
E—Soft Pedal Lever. F—Sustaining Pedal Lever.

when the power will be proportionate to the position of this lever and will be exerted upon either the bass or treble portion of the Piano or the entire keyboard, according to the independent or simultaneous use of the levers E and B.

The most effective way of obtaining sudden accents will be found by holding the lever A nearly, or hard, over to the right and then quickly moving the levers E and B at the moment the chord you desire to accent is about to play. Or, of course, if the accented chord or note occurs in either the treble or bass, only the lever corresponding to that section of the Piano need be moved, but lever A must still be held over to the right in order to provide the necessary power.

The ordinary pedals of the Pianoforte can be used by the feet, as usual; or the automatic pedal can be made use of by setting the lever in the music aperture in the correct position for this purpose.

With practice it is possible to obtain wonderful effects with the controls on the Duo-Art.

THE DUO–ART PIANO — FOOT–PROPELLED

This instrument is intended for cases where the ordinary electric current is not available. It serves for the playing of Duo-Art records without the manipulation of any levers, giving an exact reproduction of the tempo phrasing, but it requires careful foot work to give the correct amount of power for the themodised notes.

It is possible to estimate the strength required, by observing the value of the dynamic perforations on the right-hand side of the roll. These occur in four parallel lines, the outermost being of the value of one degree of power, the next, two; then four; while the inside line is of eight degrees. The various combinations of these will produce all the numbers from one to fifteen, so these perforations serve as an indication of the power needed for reproducing the touch, as recorded upon the roll.

The *un*themodised notes will not be affected by the variations of foot pressure, unless the power is dropped to a lower amount than that arranged for by the dynamic perforations on the *left*-hand side of the roll, but no amount of effort will increase the tone of the unthemodised notes beyond the limits imposed upon them by these dynamic perforations.

As a broad general rule, it may be said that one can feel the trend of the power required for the melody by keeping it clearly above the tone of the accompaniment.

This instrument is specially suitable for the use of ordinary Pianola rolls, since the controls are quite the same as in the Pianola Piano. Hence nothing more need be said, except that the Duo-Art lever in the music aperture must be set according to the kind of music roll it is desired to play — Duo-Art or ordinary Pianola.

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